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B. 132.

Extrait du Privilége du Roi

Par grace et Privilége de sa Majesté donné à Paris le 22. Aoust 1699. et confirmé par Arrest contraditoire du 28. Iuillet 1704. Il est permis au S.r Feüillet M.e et Compositeur de Danse de faire graver ou imprimer, vendre et débiter toutes sortes d'ouvrages de Danse, tant de sa composition que de celles des autres Auteurs, pendant le tems et espace de six années avec défenses à toutes personnes de quelques qualitez et conditions quelles soient d'entreprendre d'en graver, imprimer vendre ni débiter, sans la permission dudit exposant, ni de se servir d'aucuns de ses caractéres, apeine de trois mil livres d'amande et de tous dépens dommages, et interests ainsi qu'il est porté plus amplement par lesdites lettres de privilége.

Le terme desdites lettres de privilége aiant été expiré, il a plû à sa Majesté de les proroger pour quatres autres années, a commencer du vingt neuf Aoust 1705.

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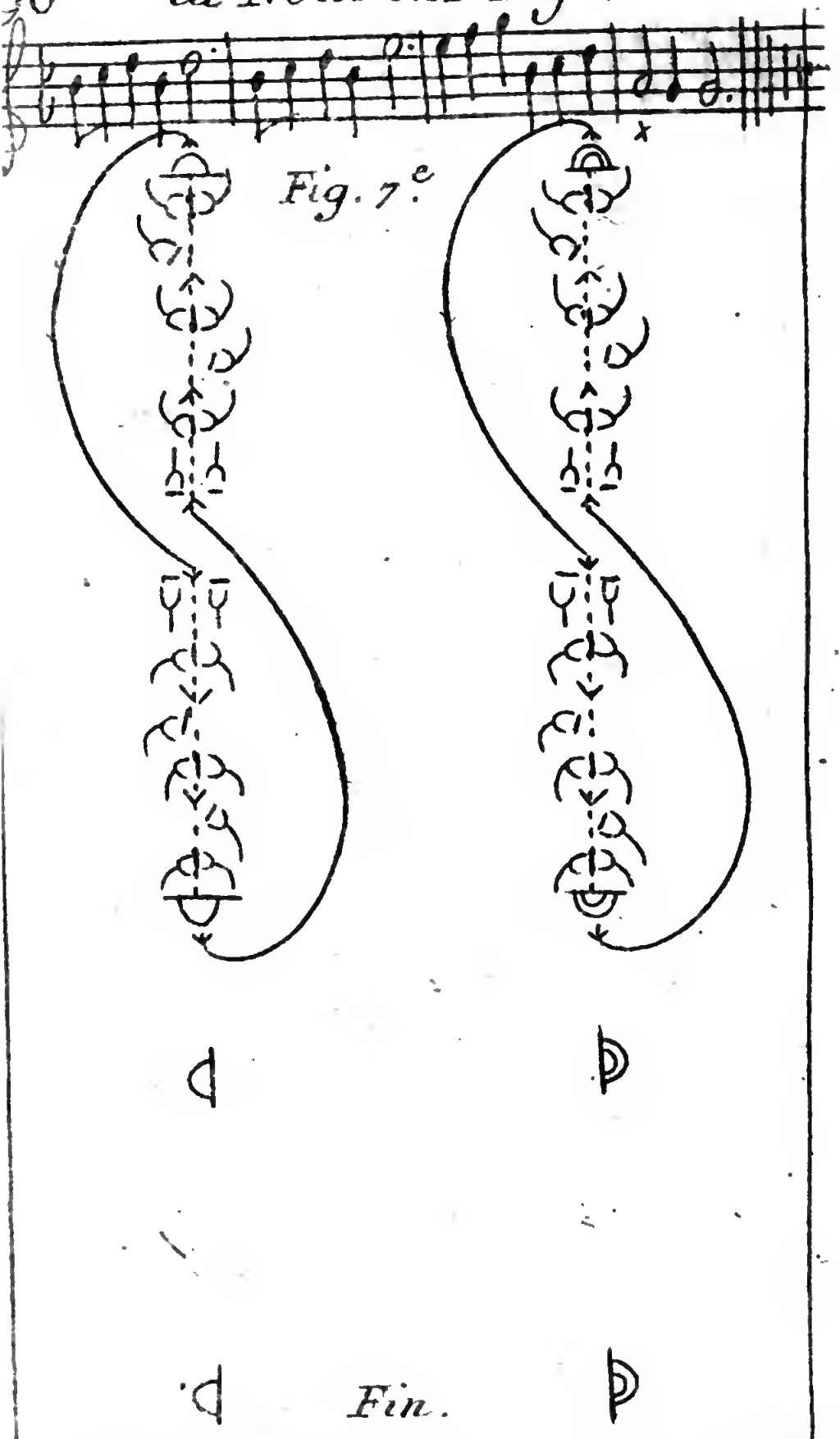

Fig. 7.e

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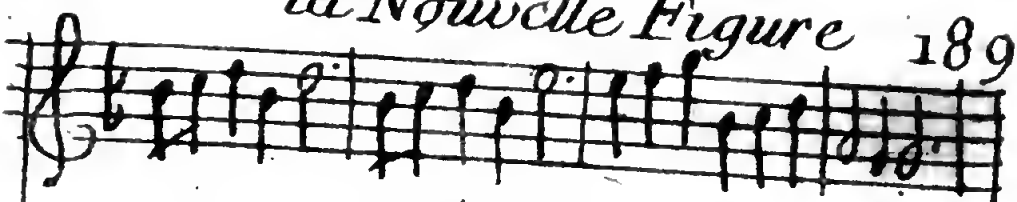

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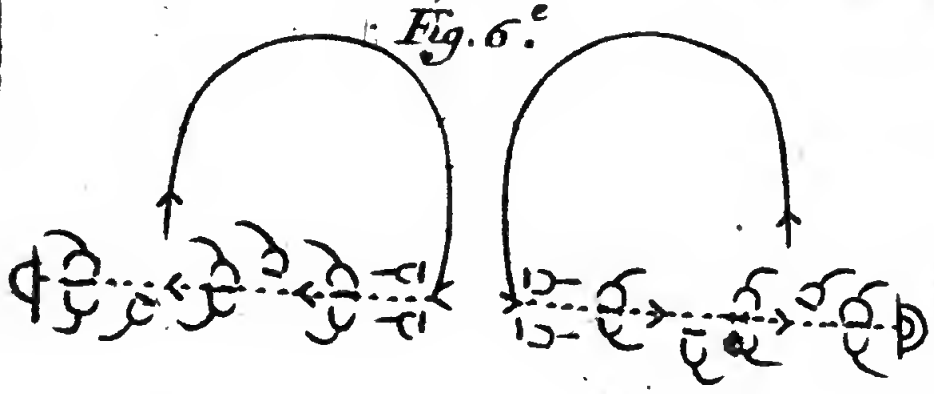

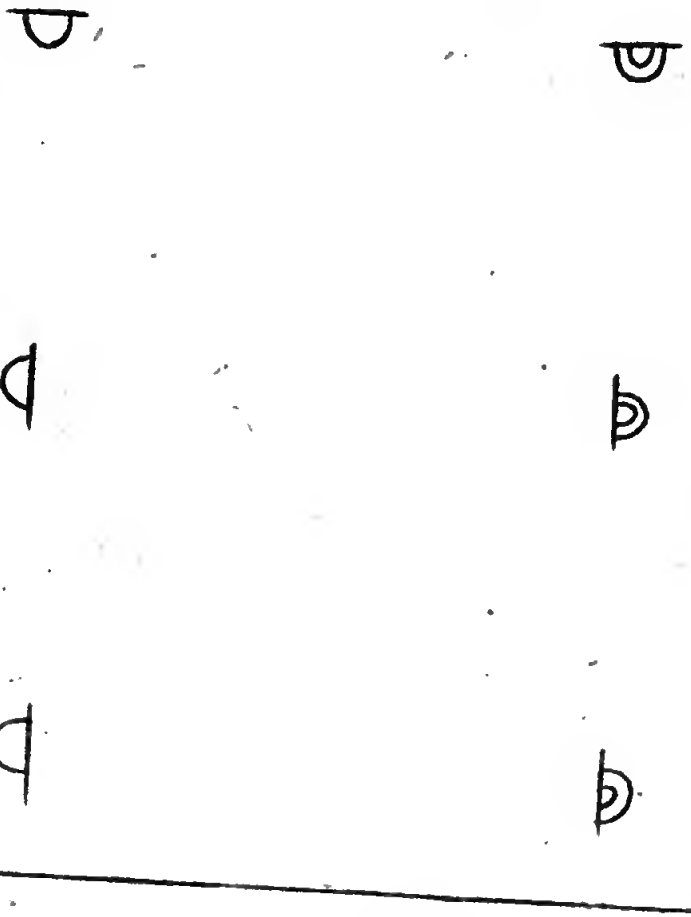

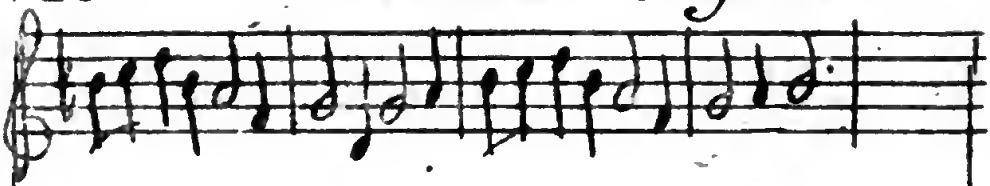

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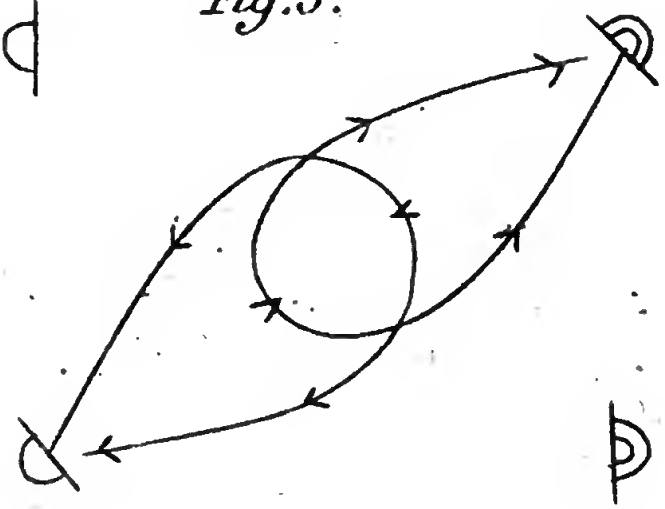

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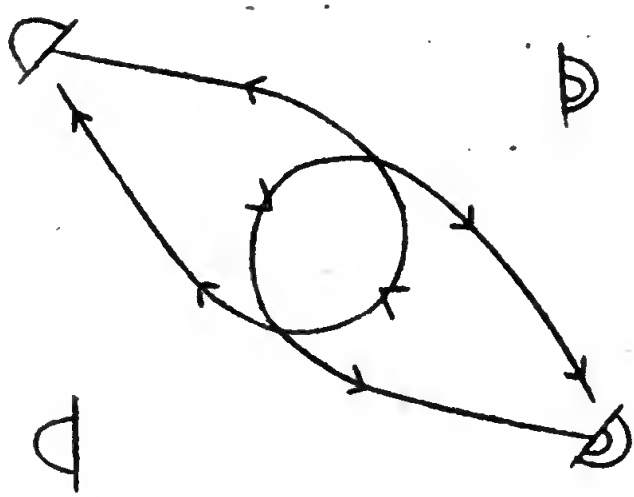

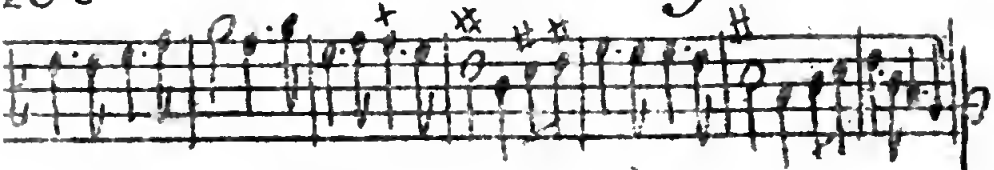

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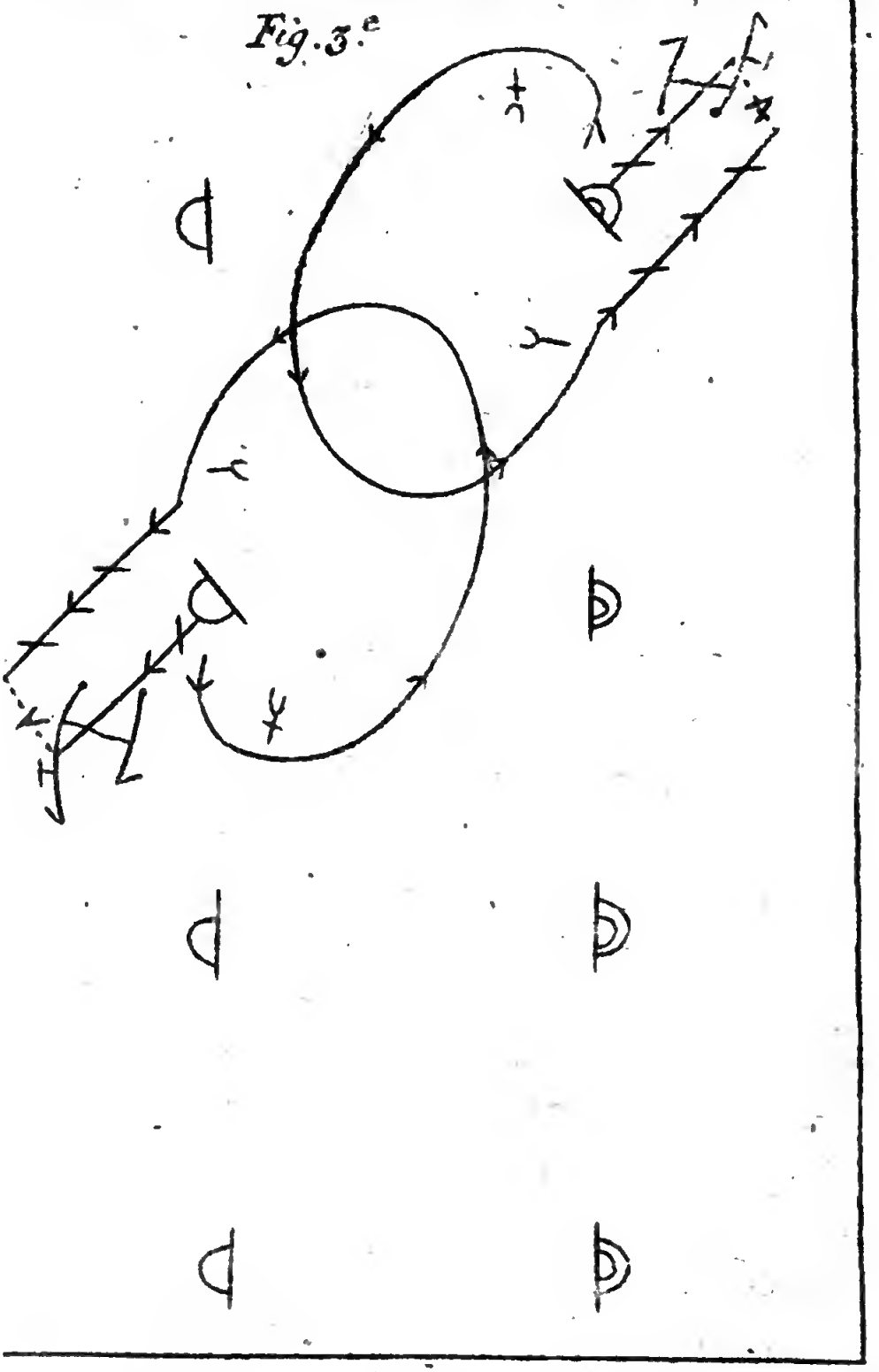

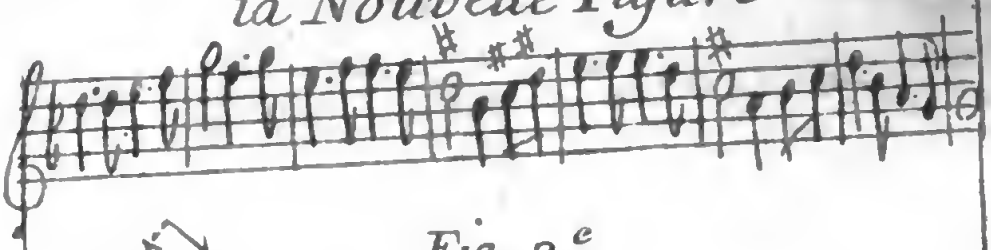

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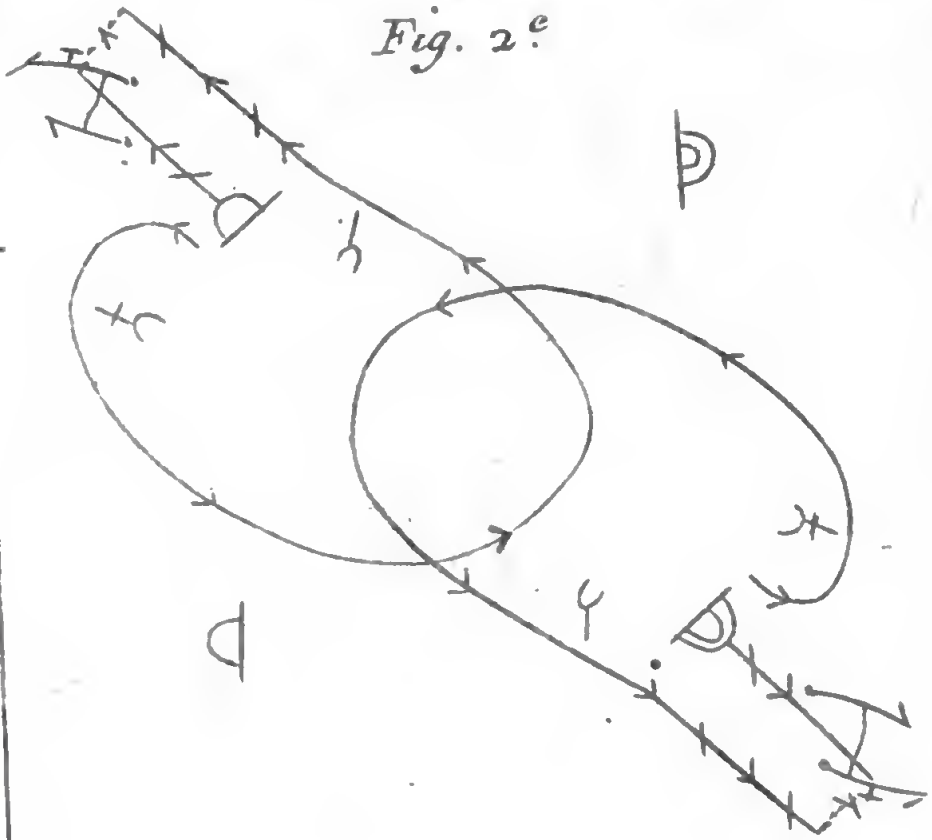

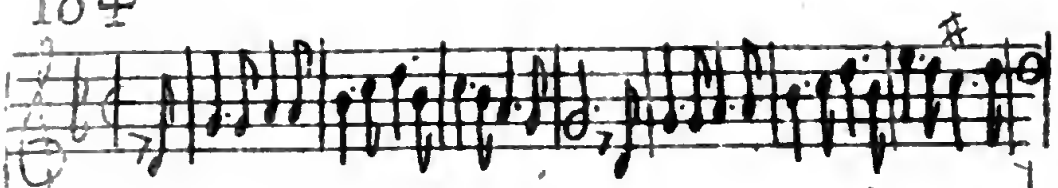

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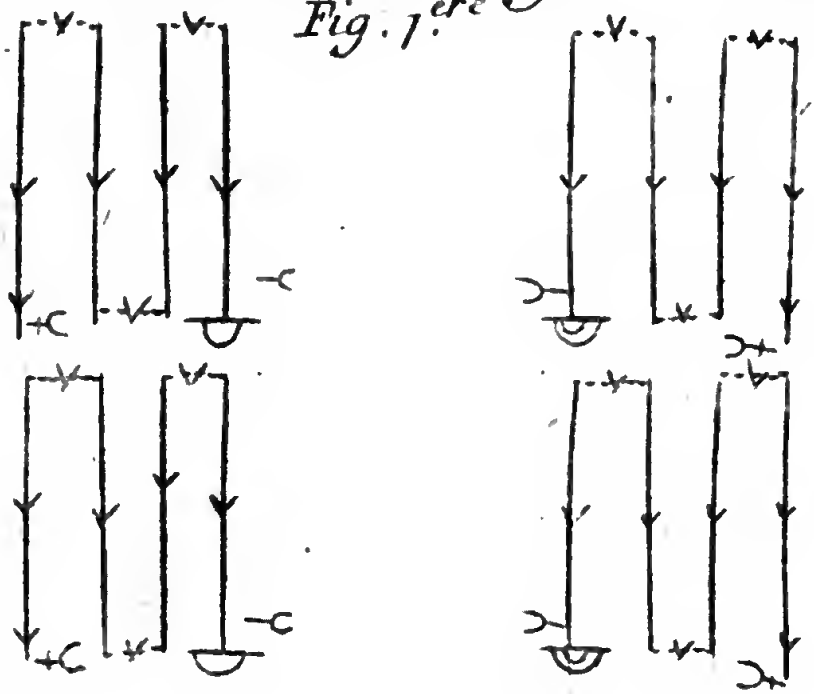

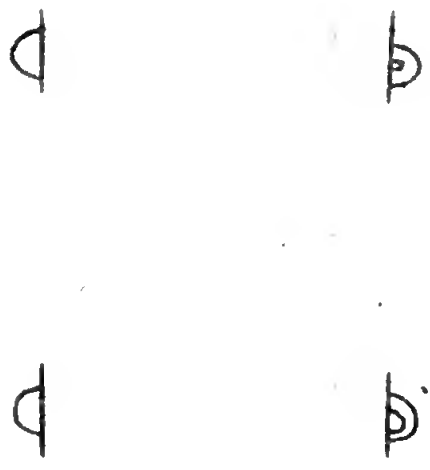

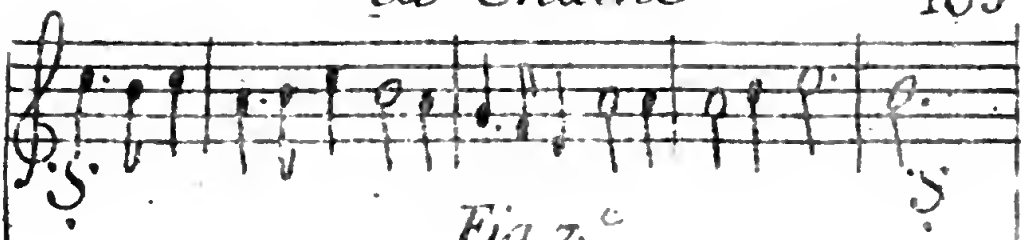

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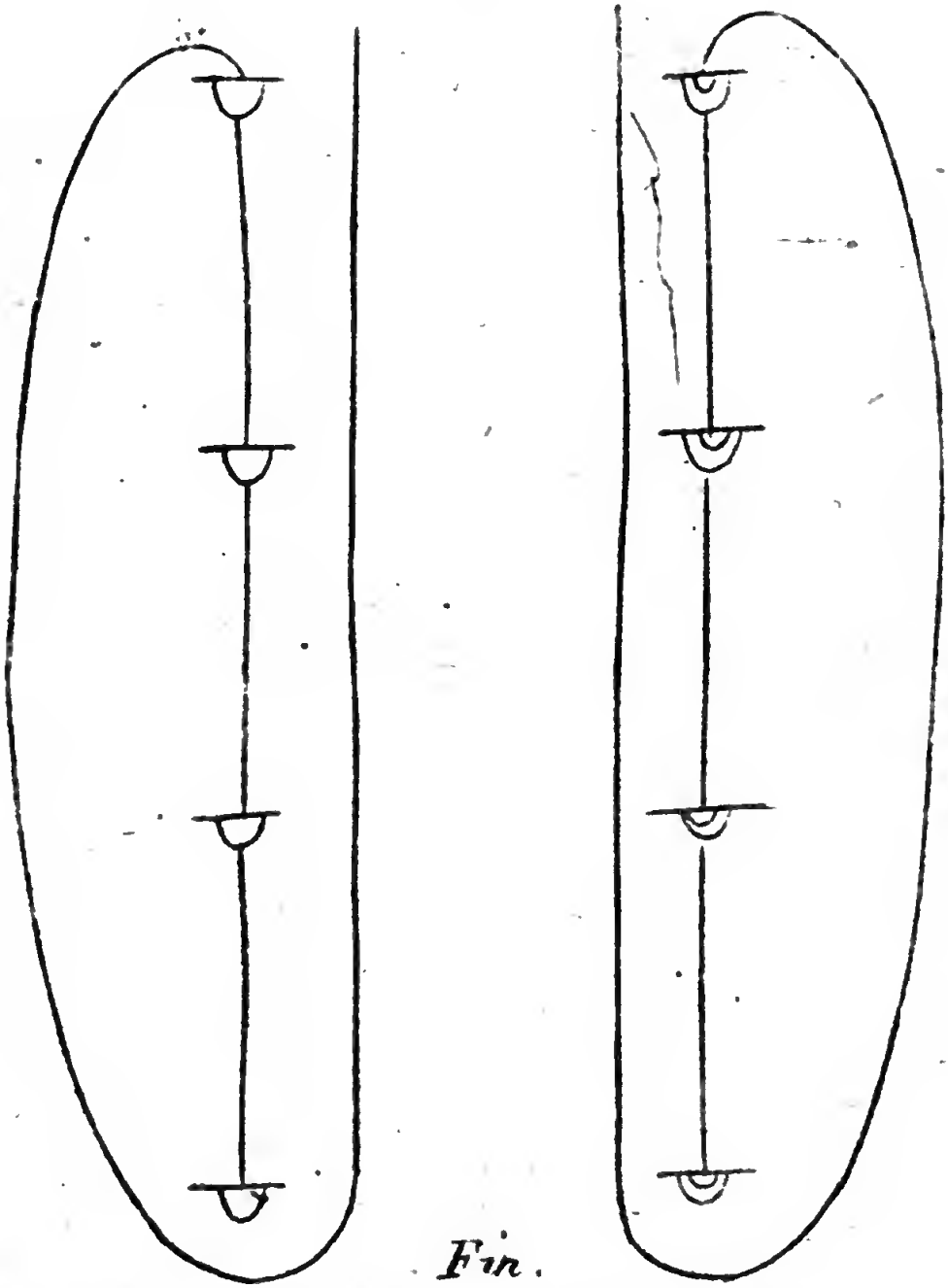

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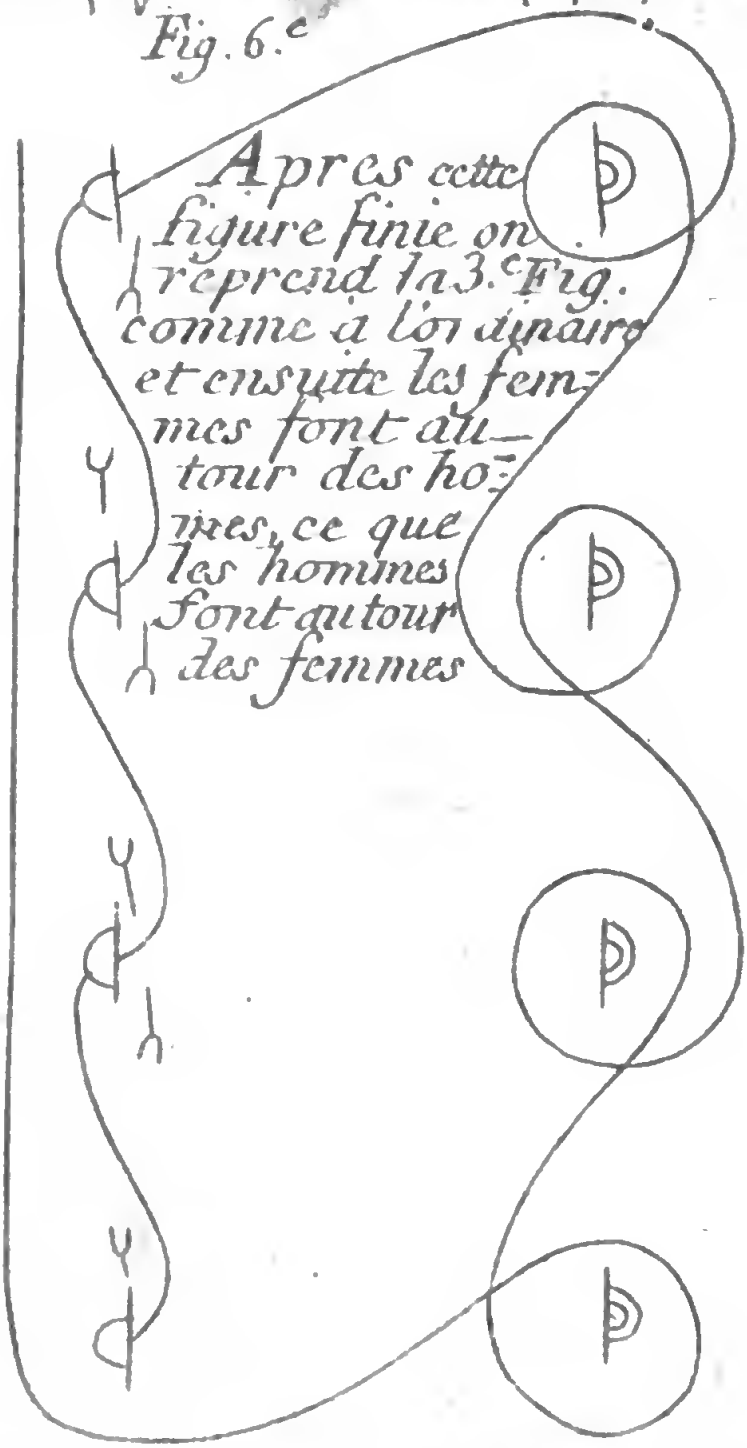

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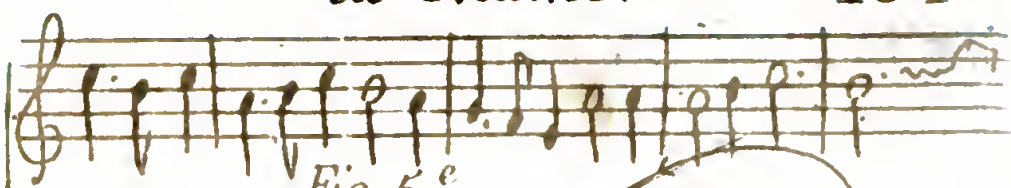

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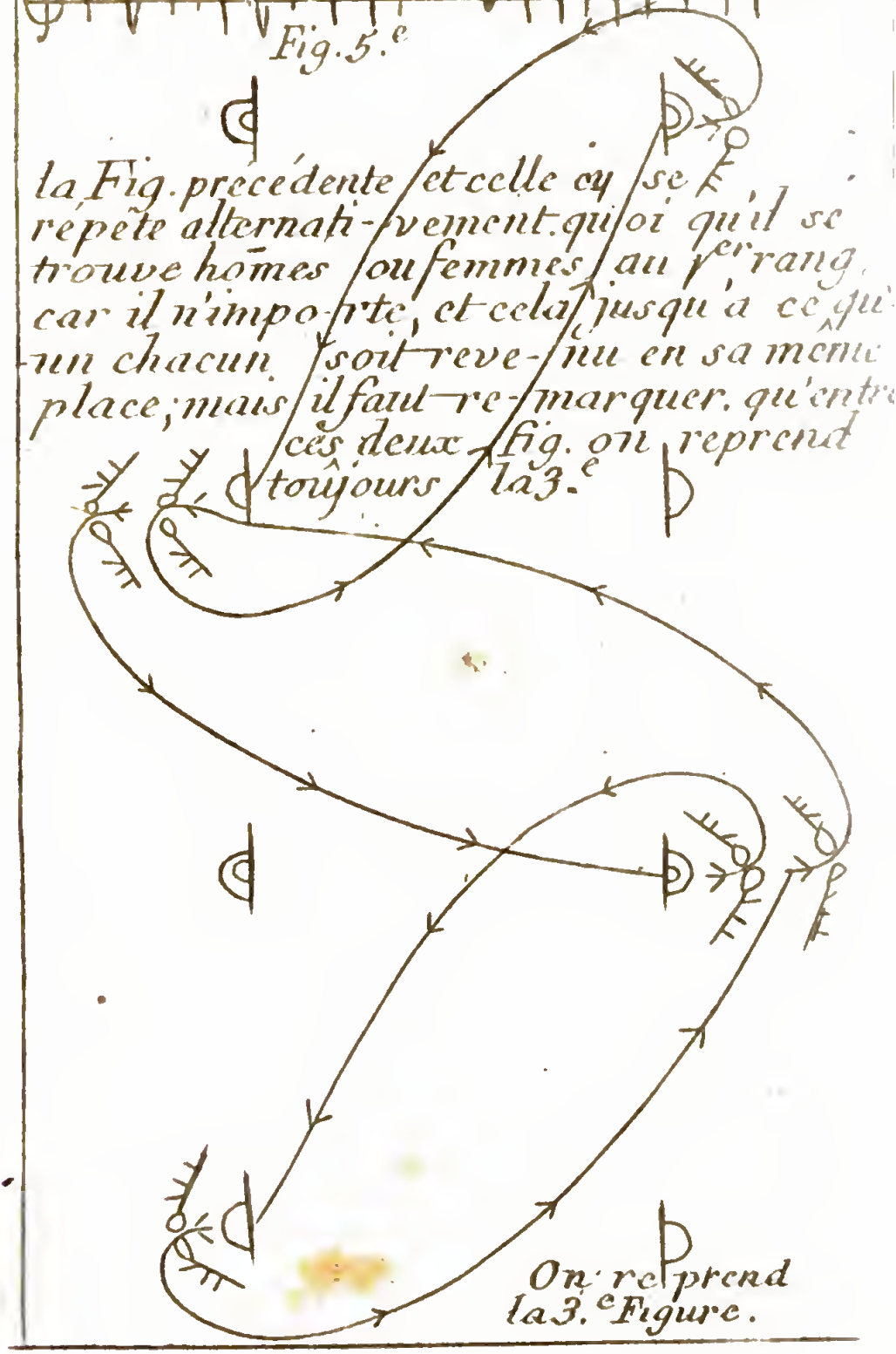
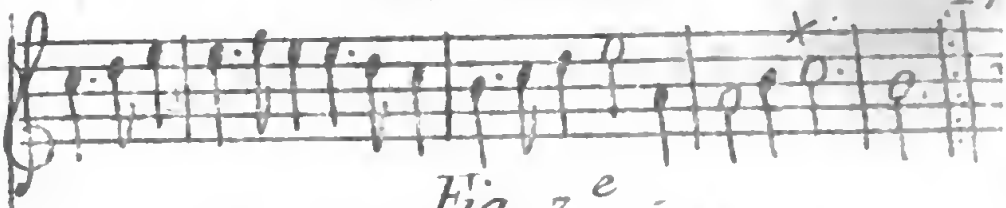


la Fig. precédente et celle cy se repete alternati-vement. qui oi qu'il se trouve hõmes ou femmes au 1.er rang, car il n'importe, et cela jusqu'a ce qu'un chacun soit reve-nu en sa meme place; mais il faut re-marquer, qu'entre ces deux fig. on reprend toujours la 3.e

On reprend la 3.e Figure.

la Chaîne



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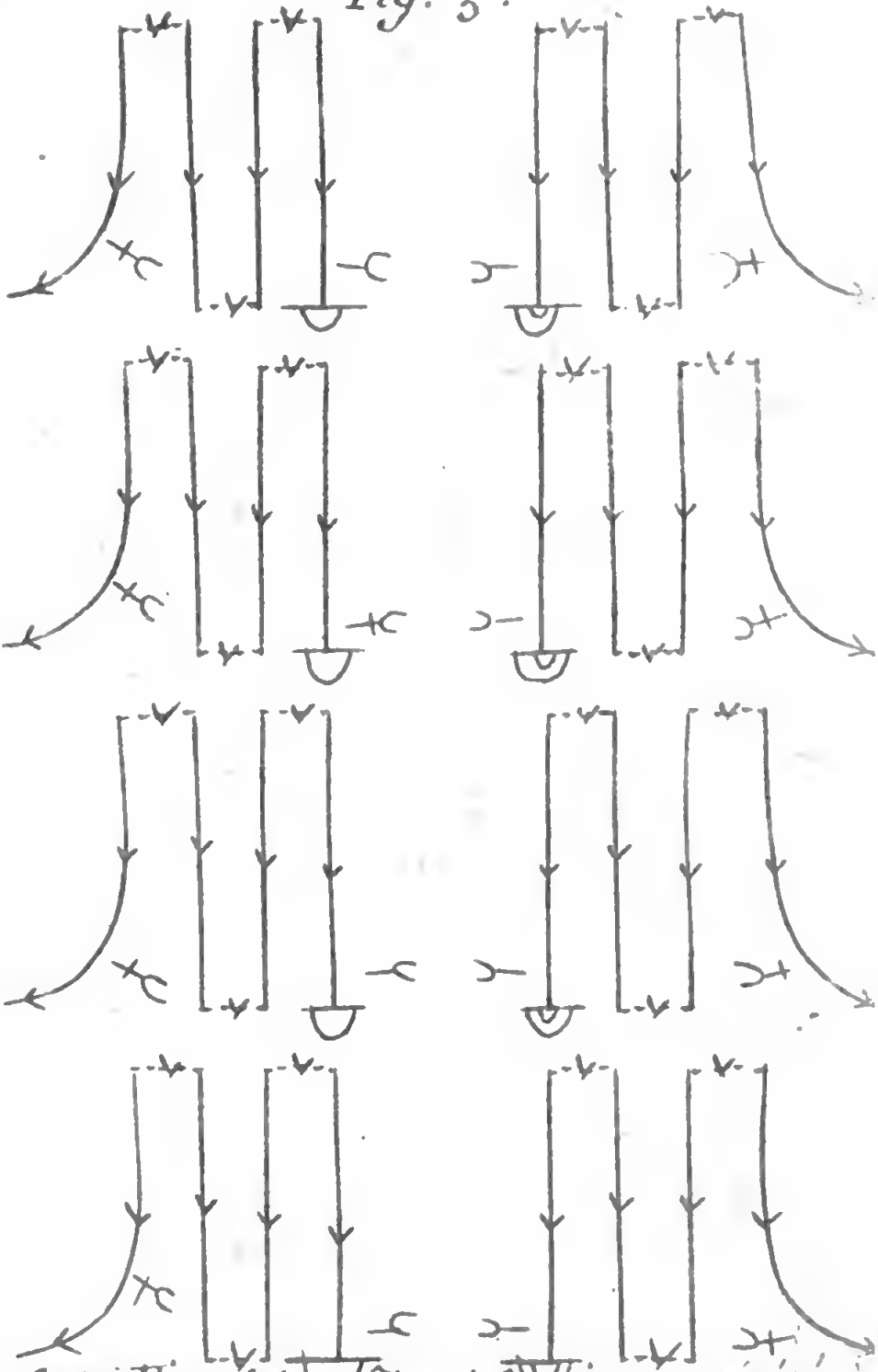

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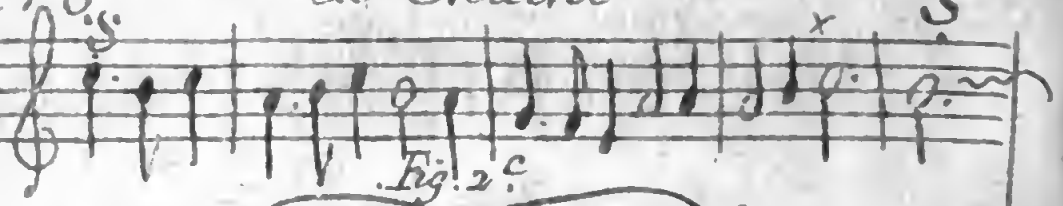
la Chaine



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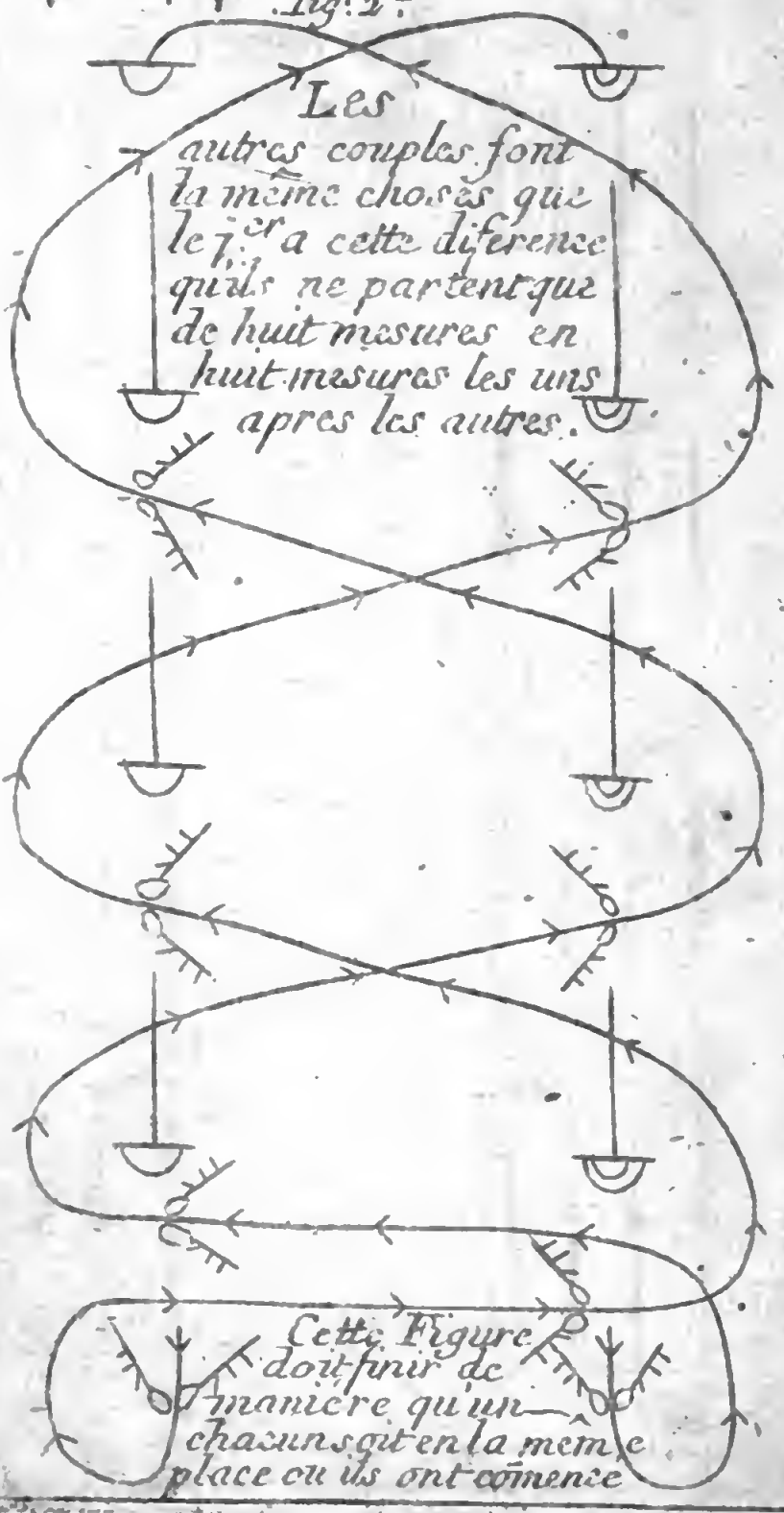

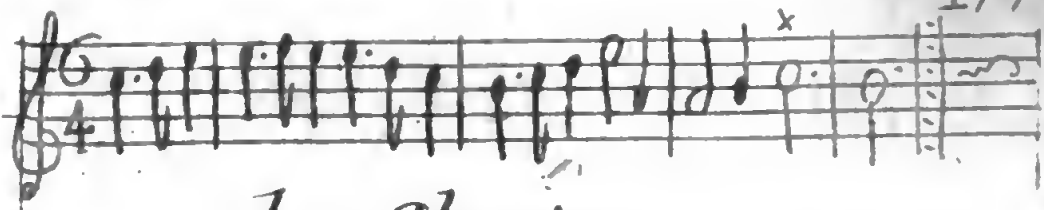

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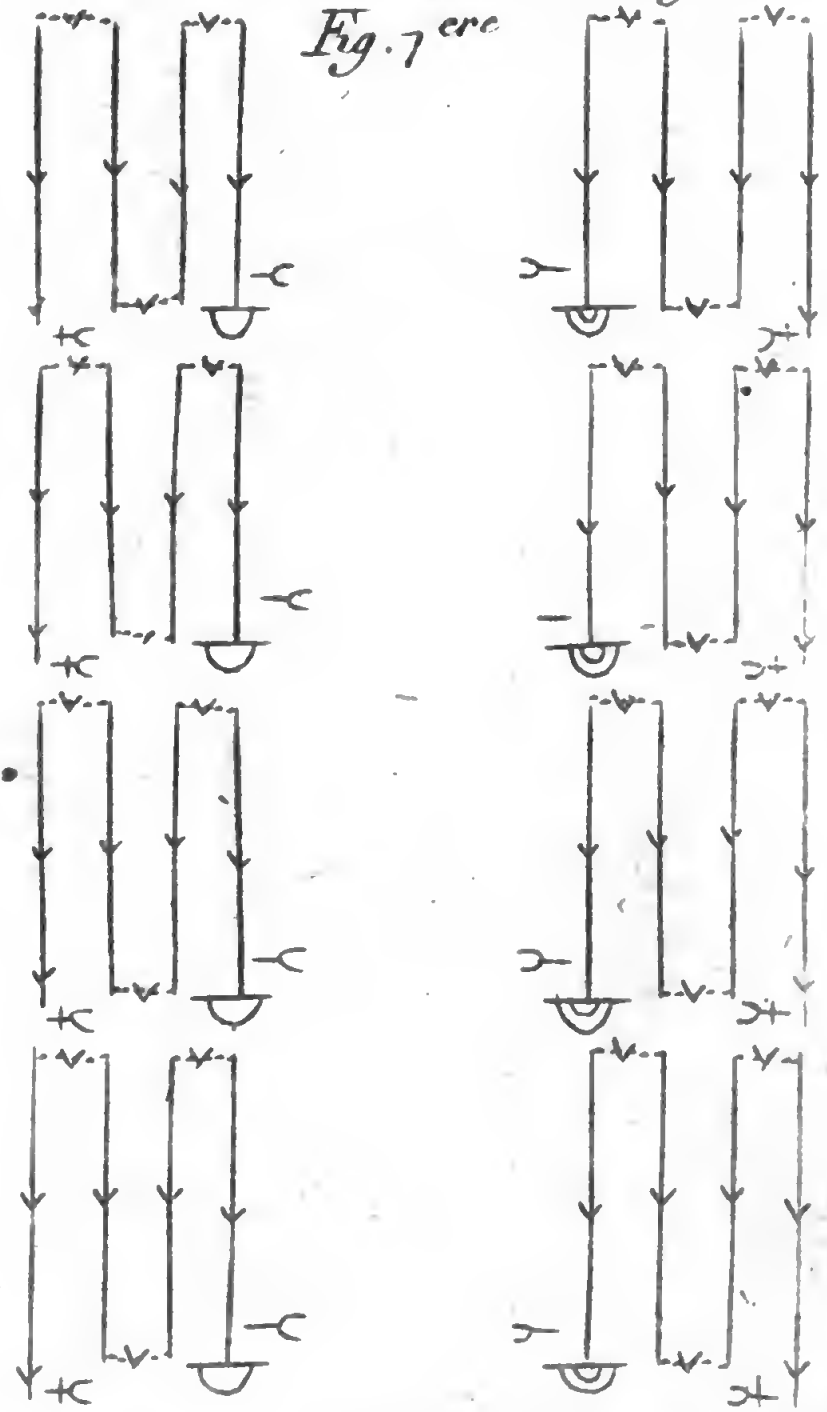

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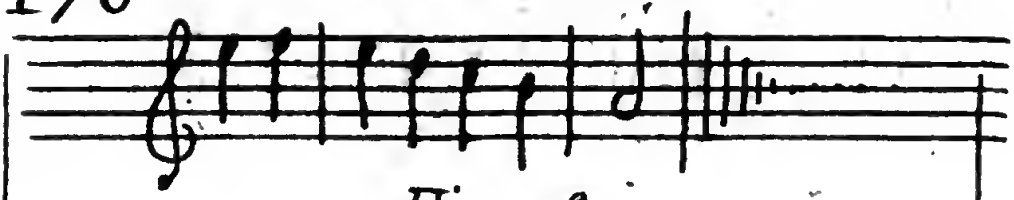

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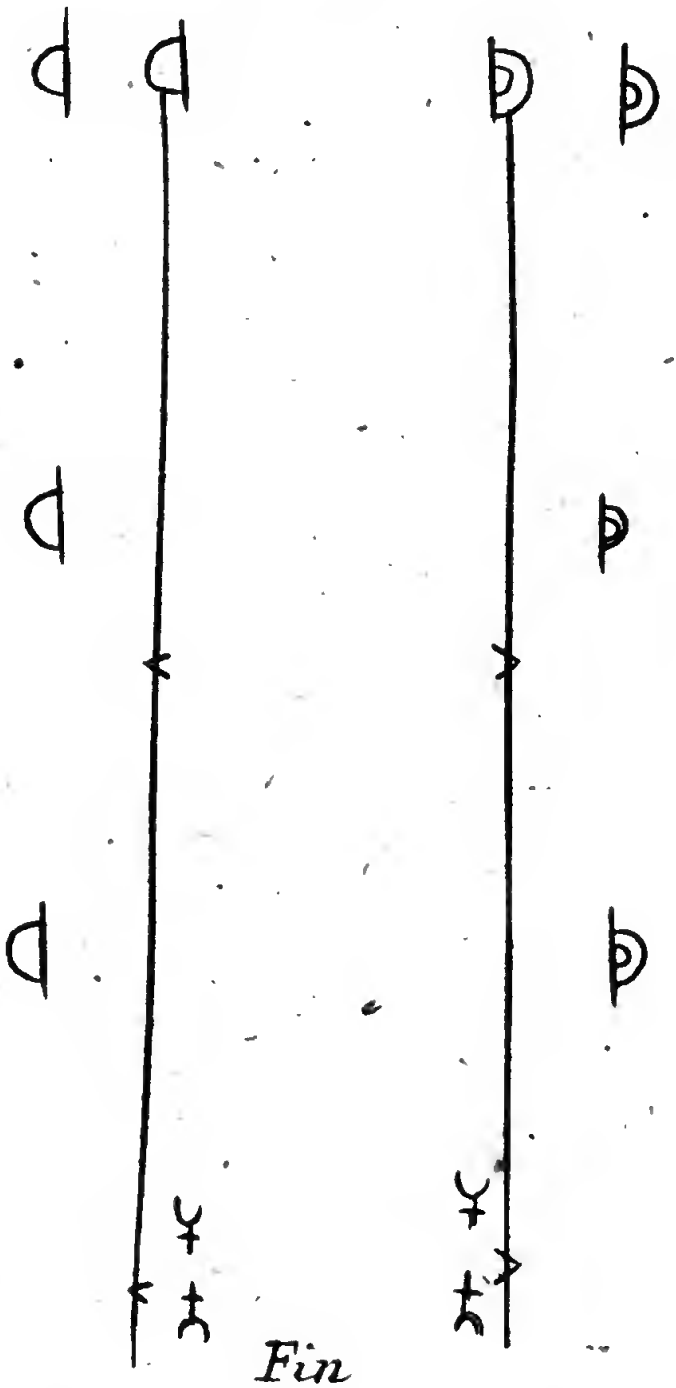

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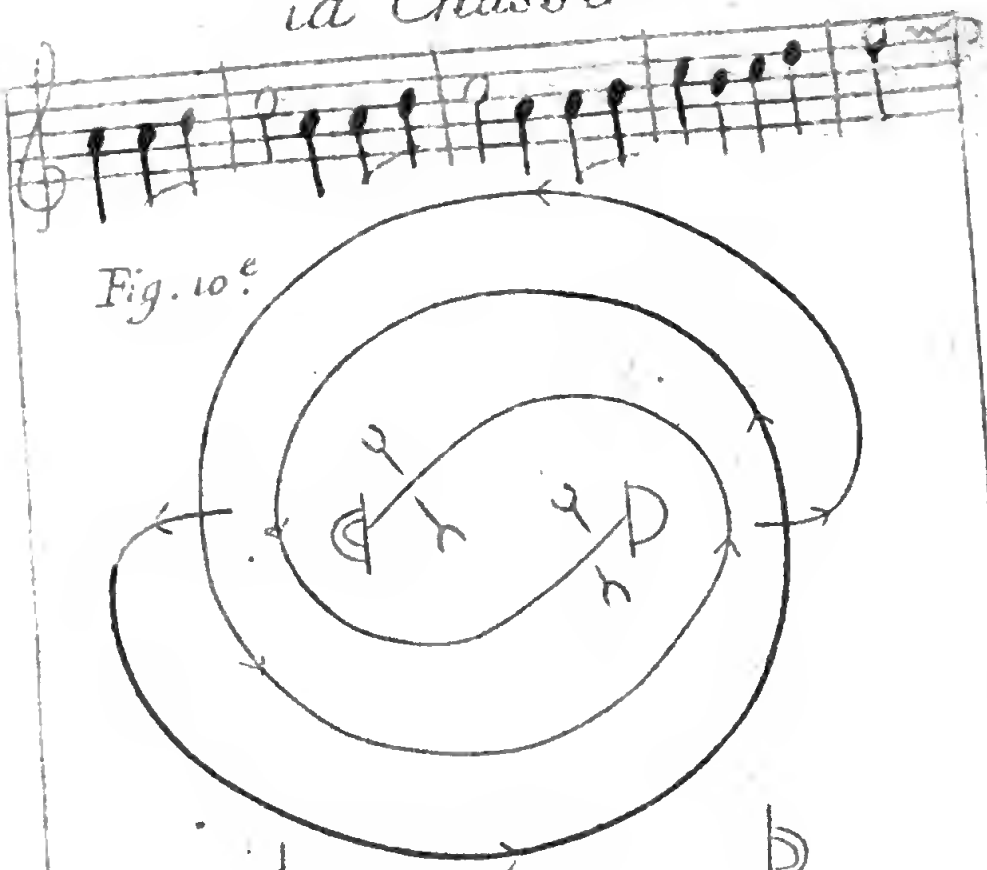

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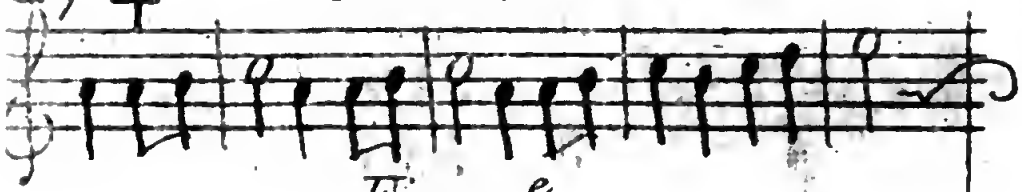

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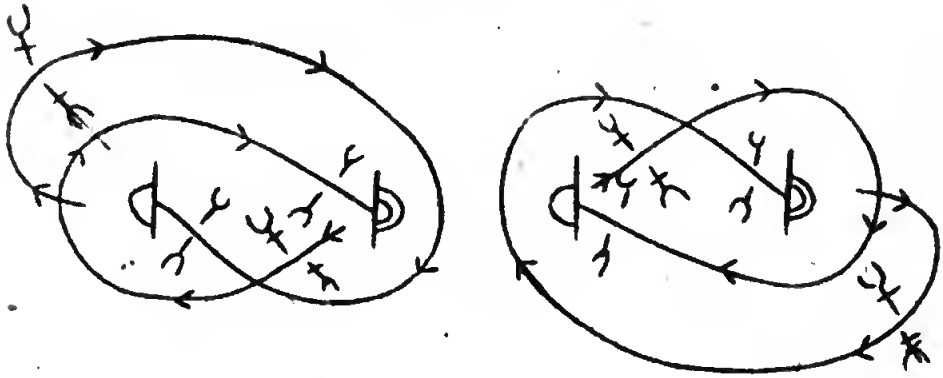

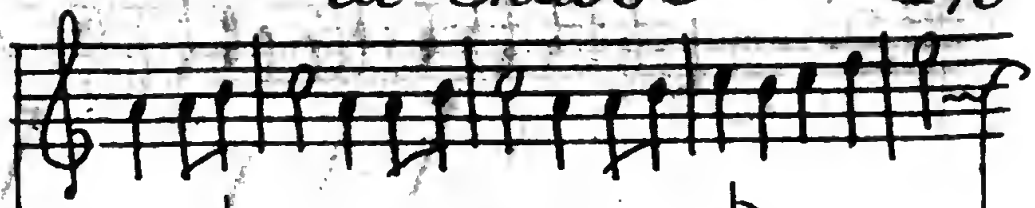

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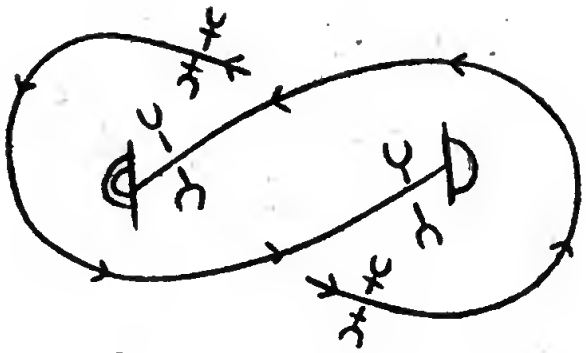

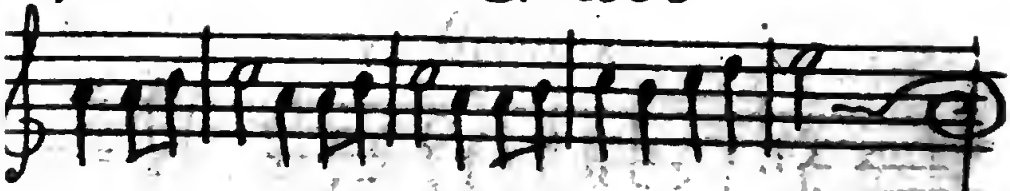

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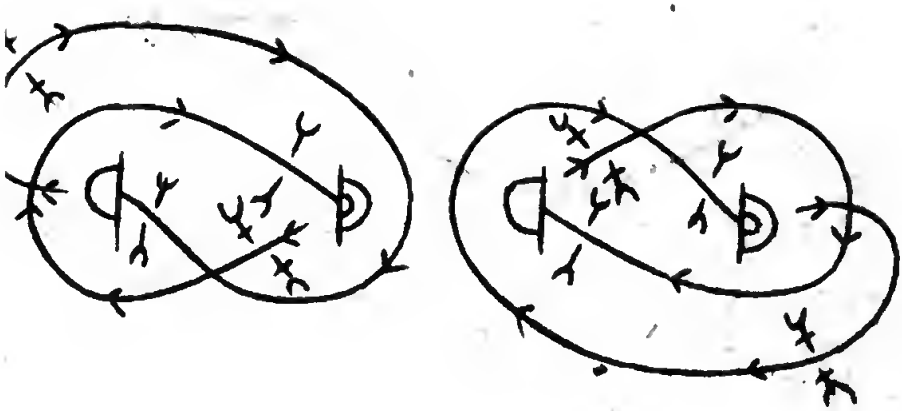

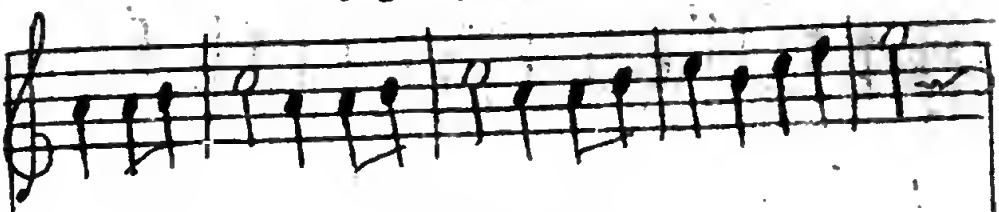

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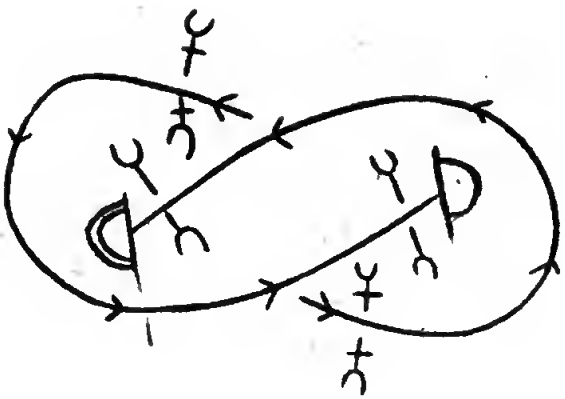

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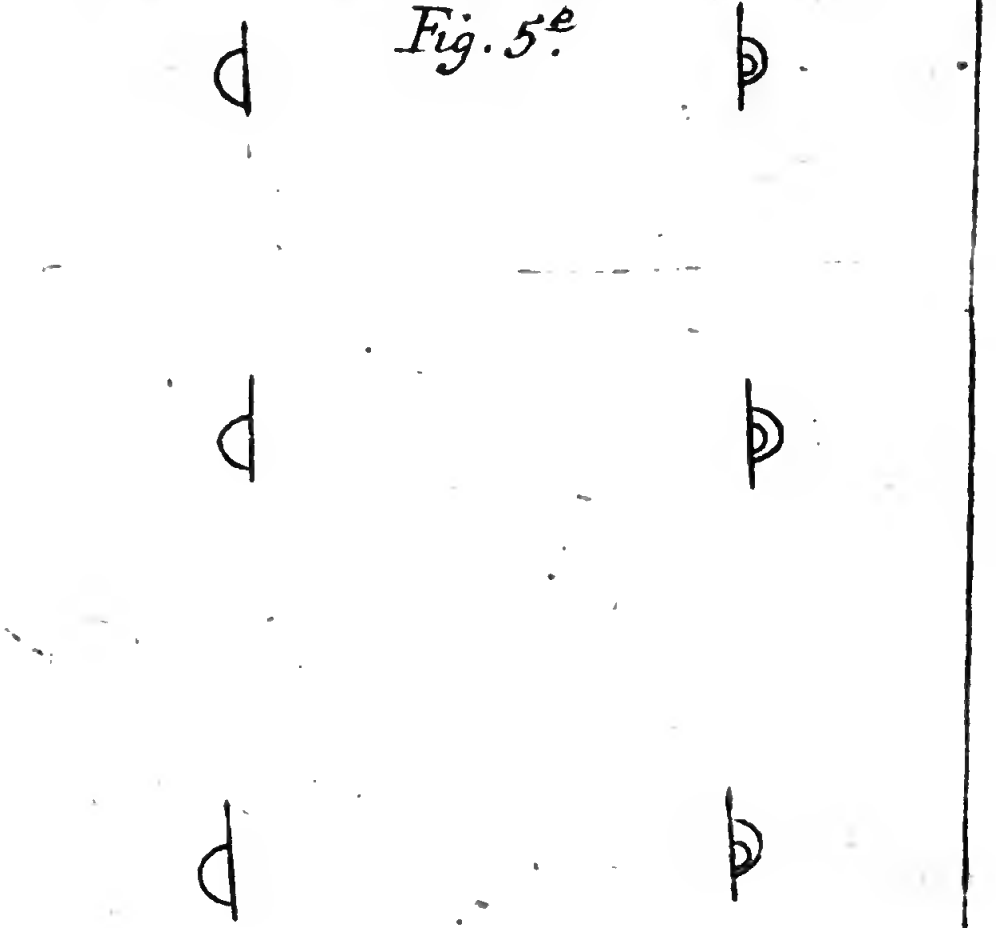

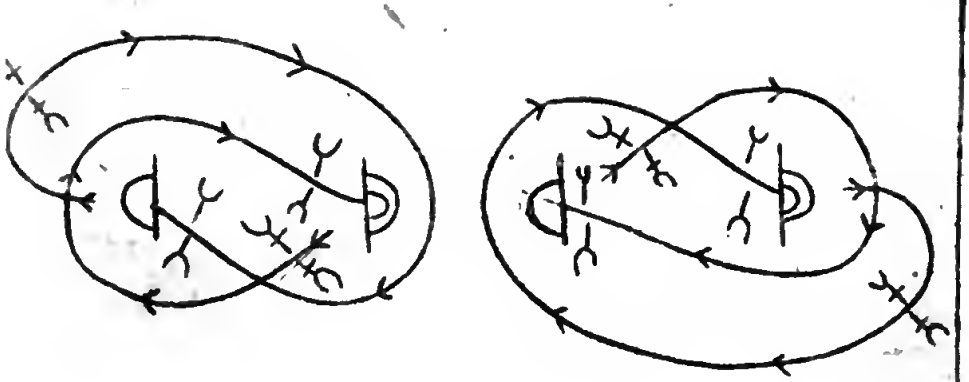

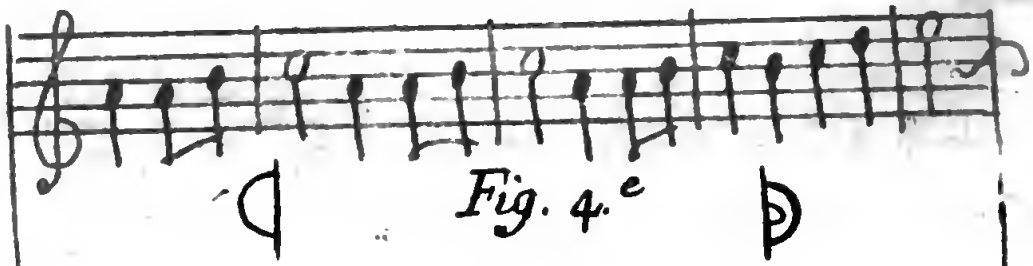

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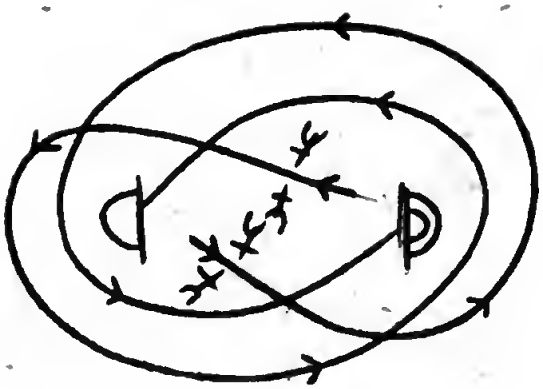

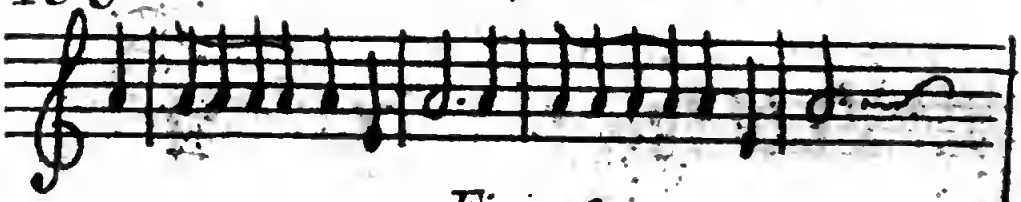

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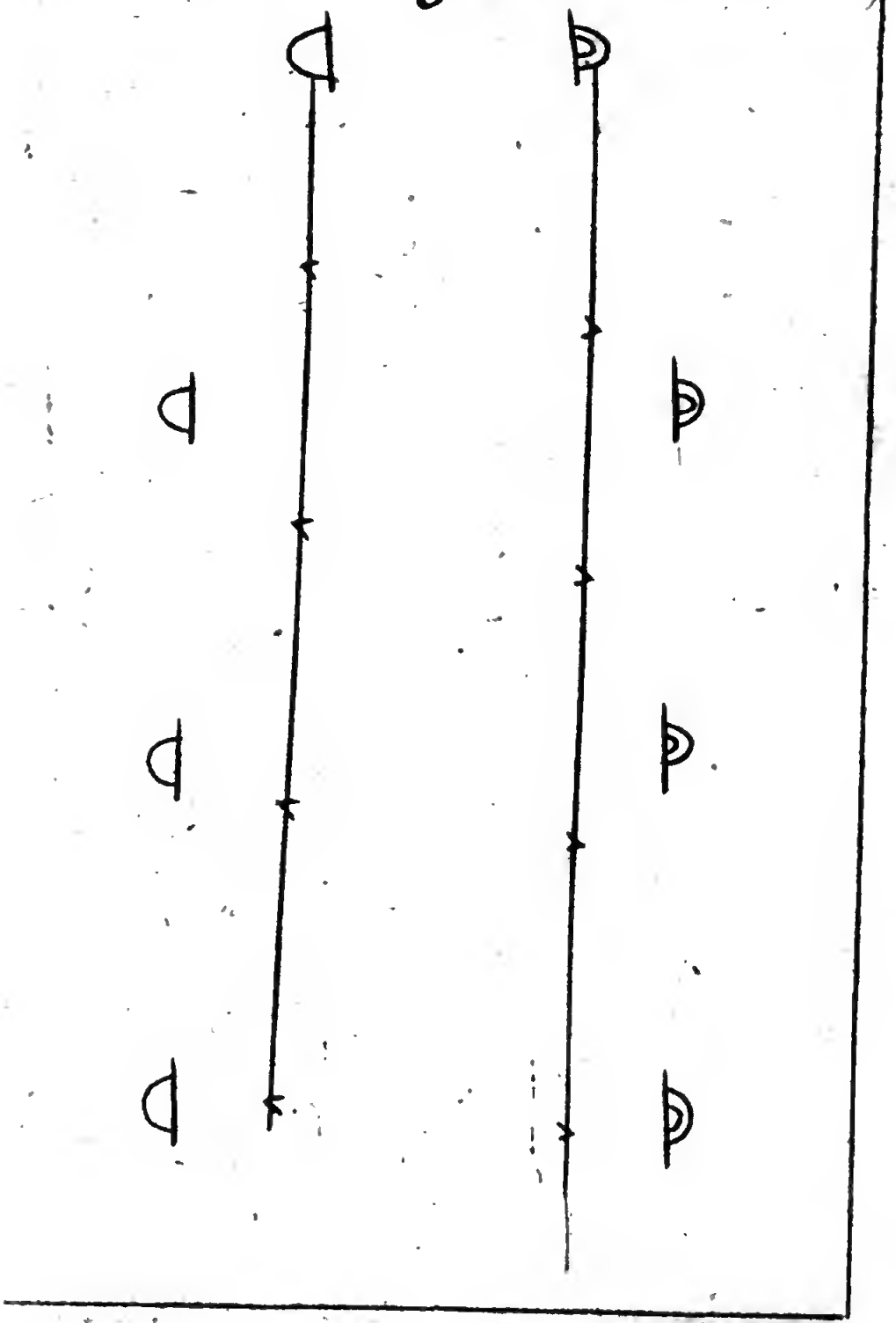

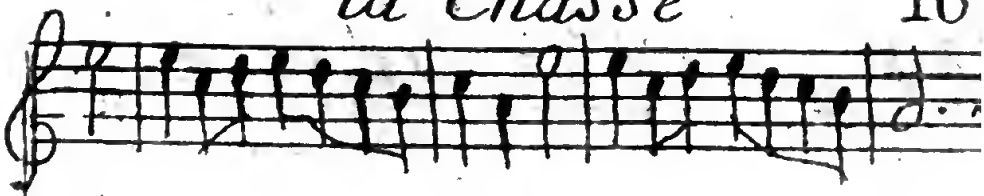

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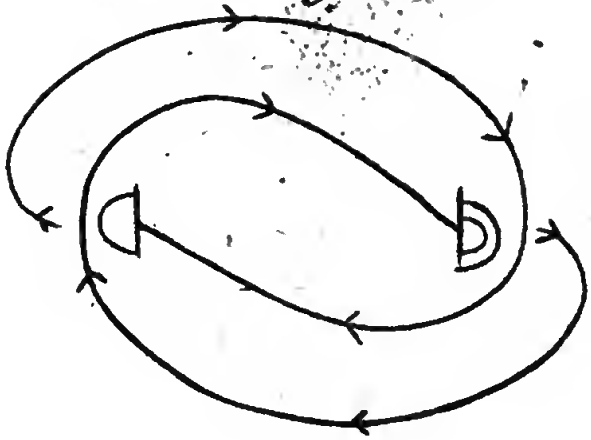

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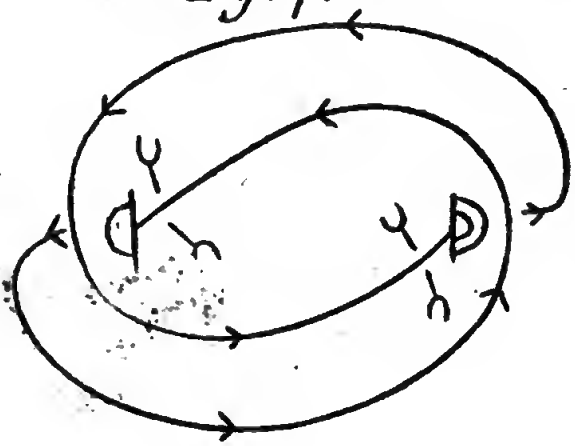

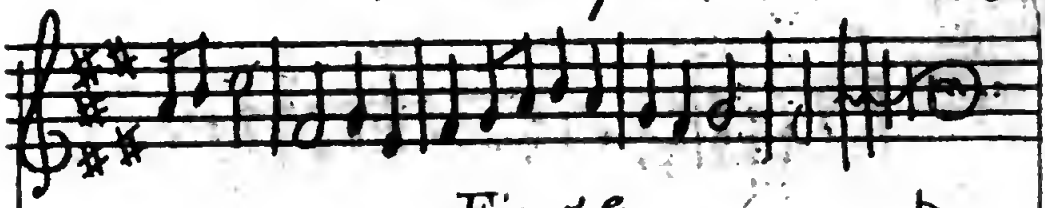

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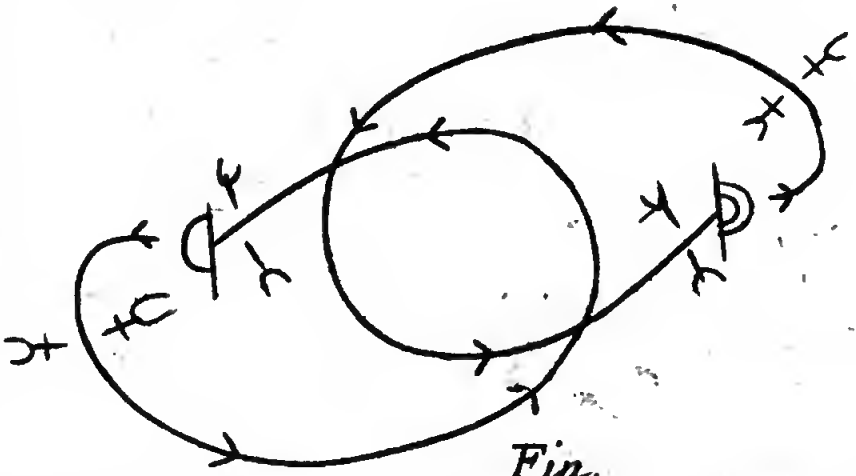

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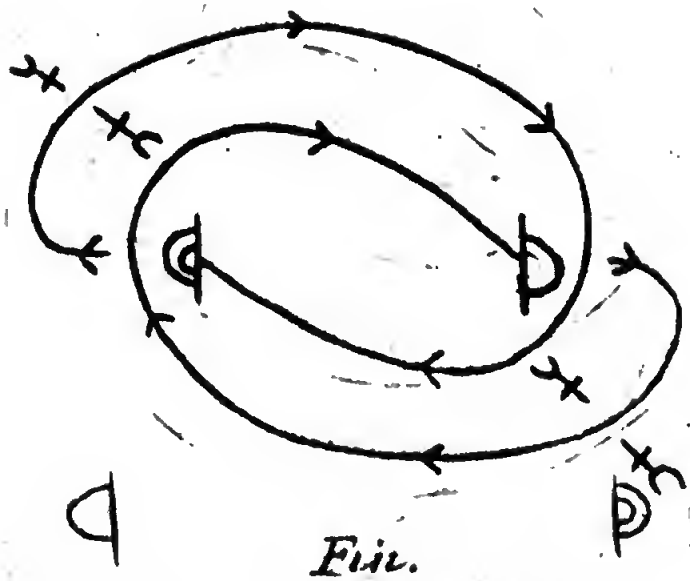

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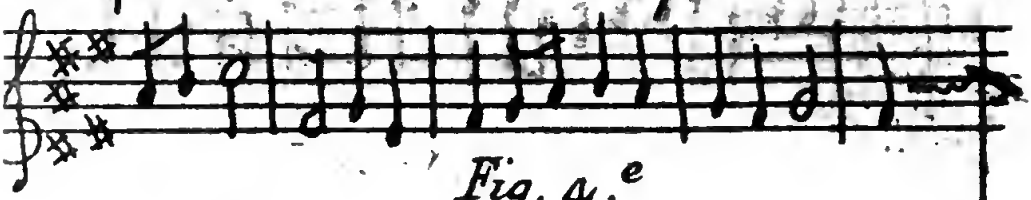

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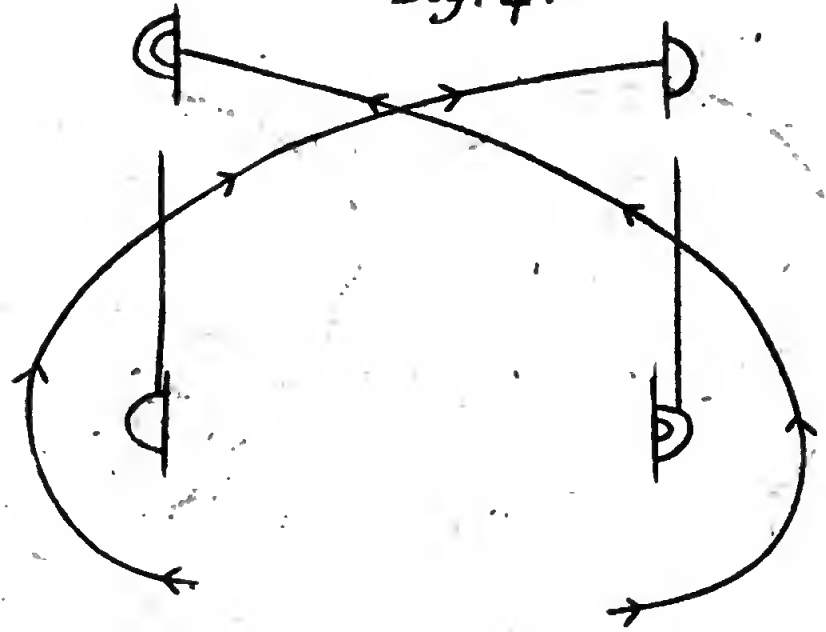

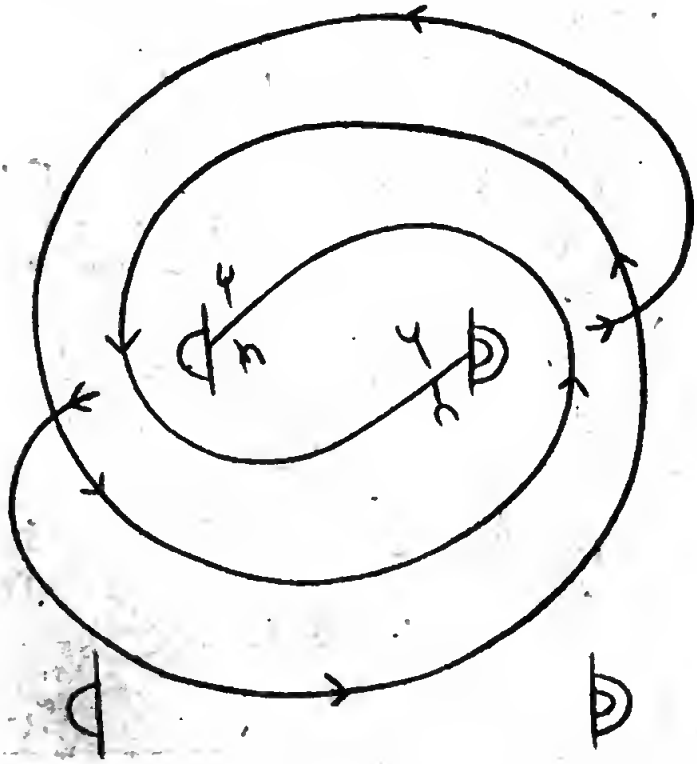

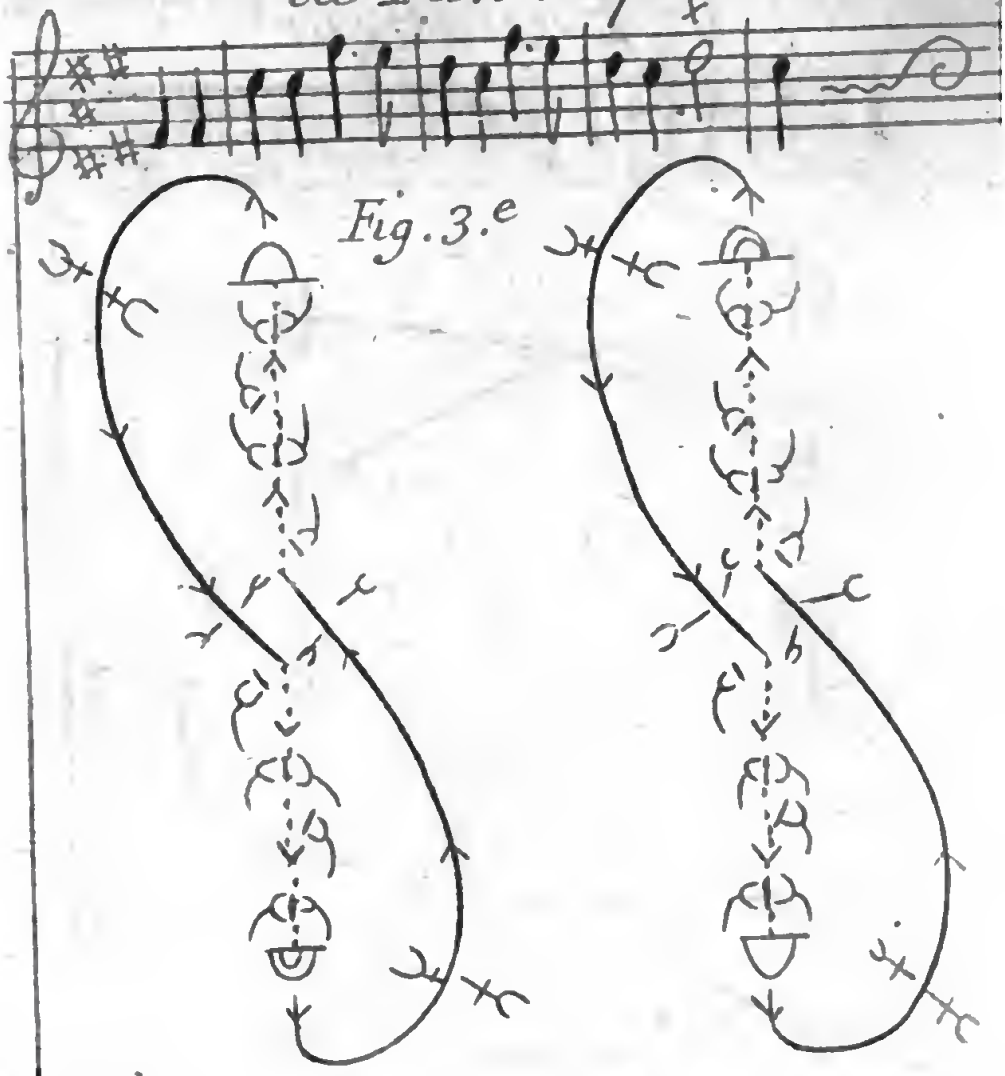

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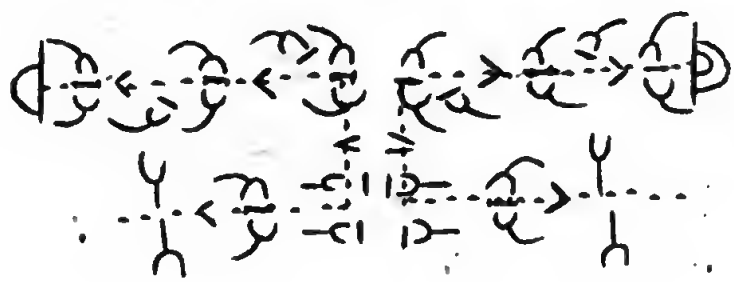

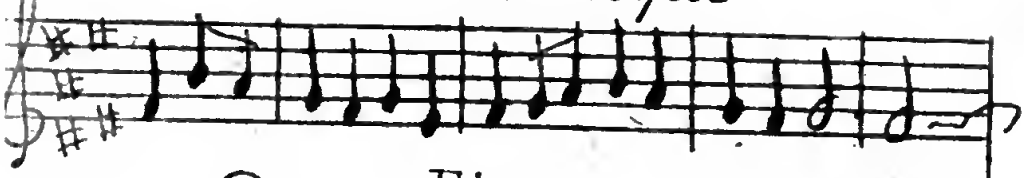

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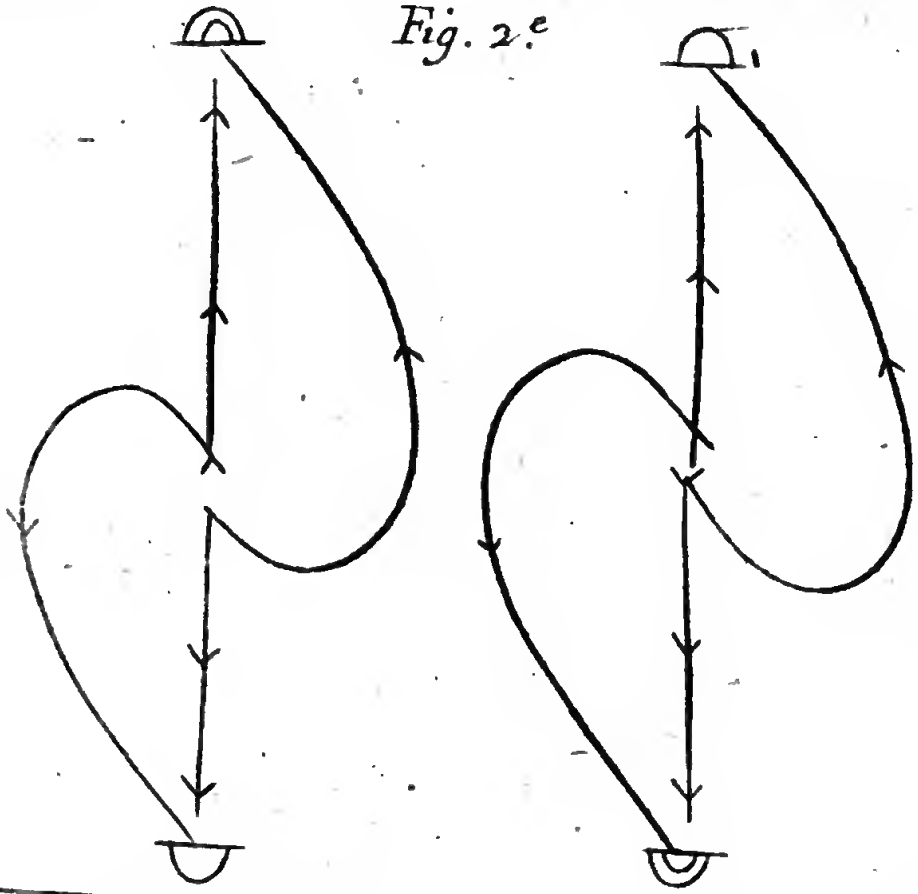

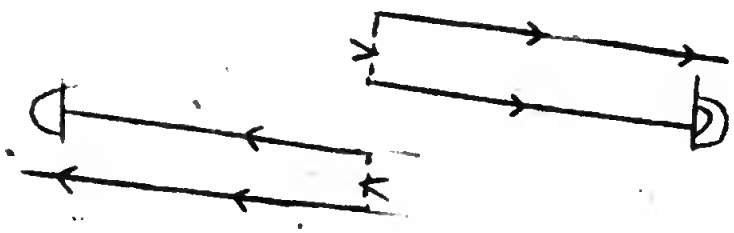

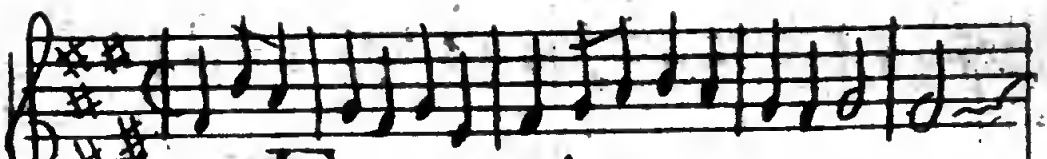

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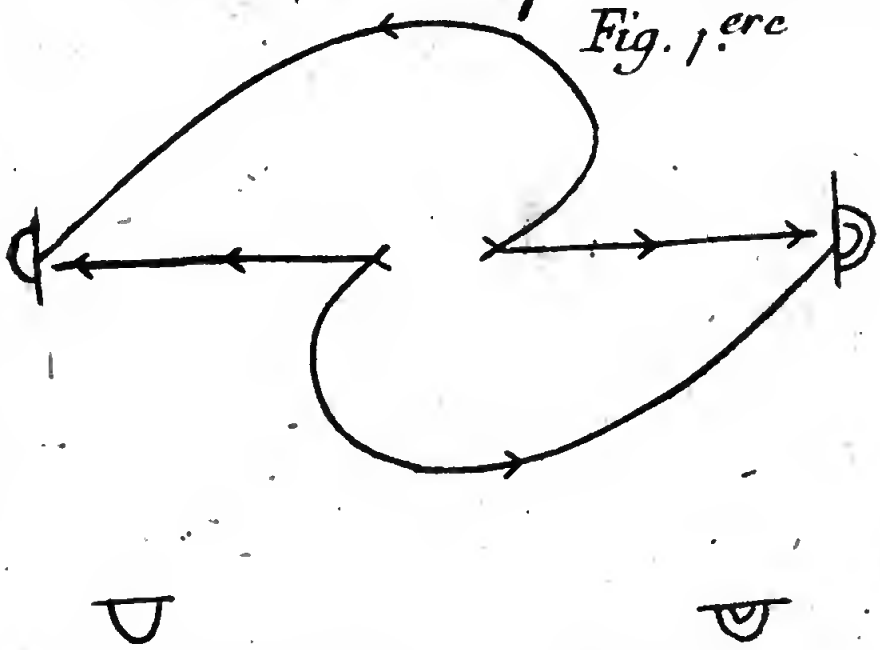

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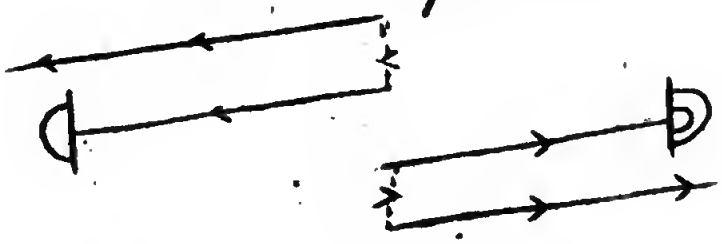

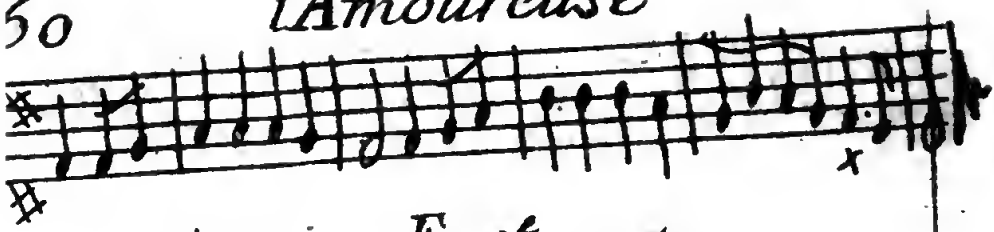

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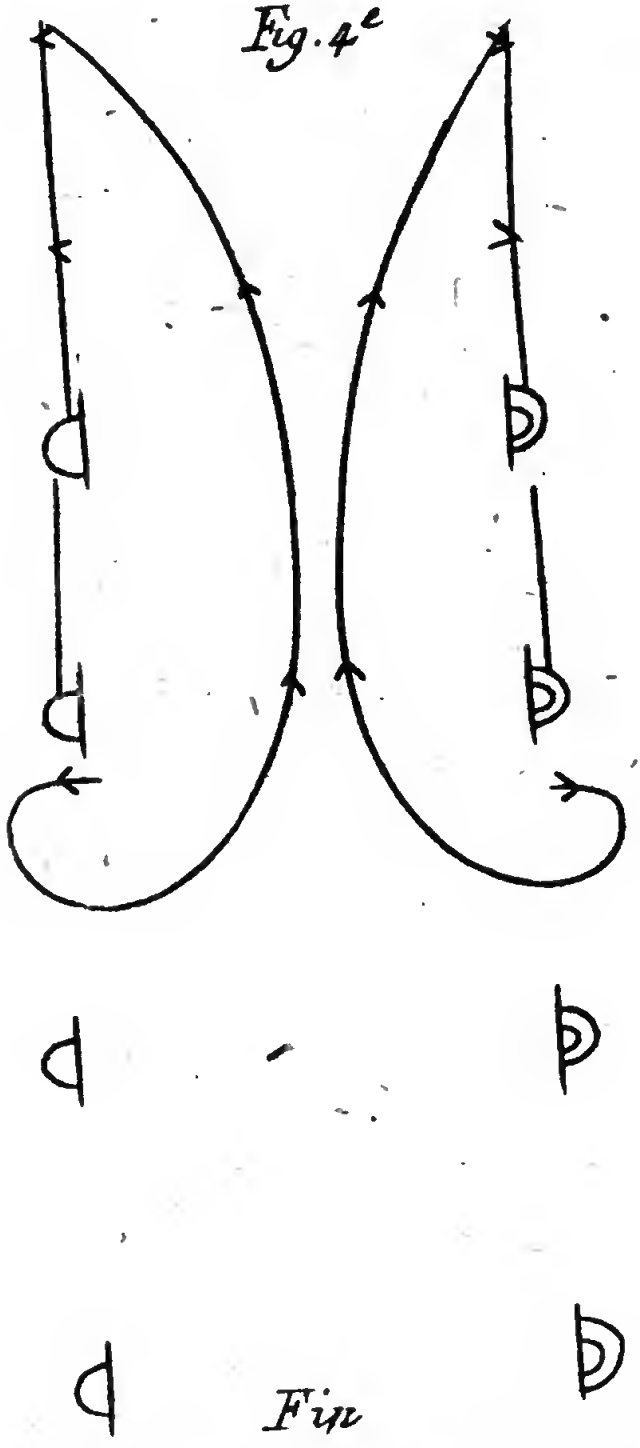

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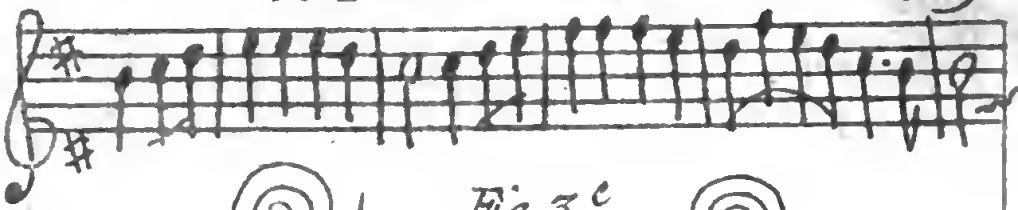

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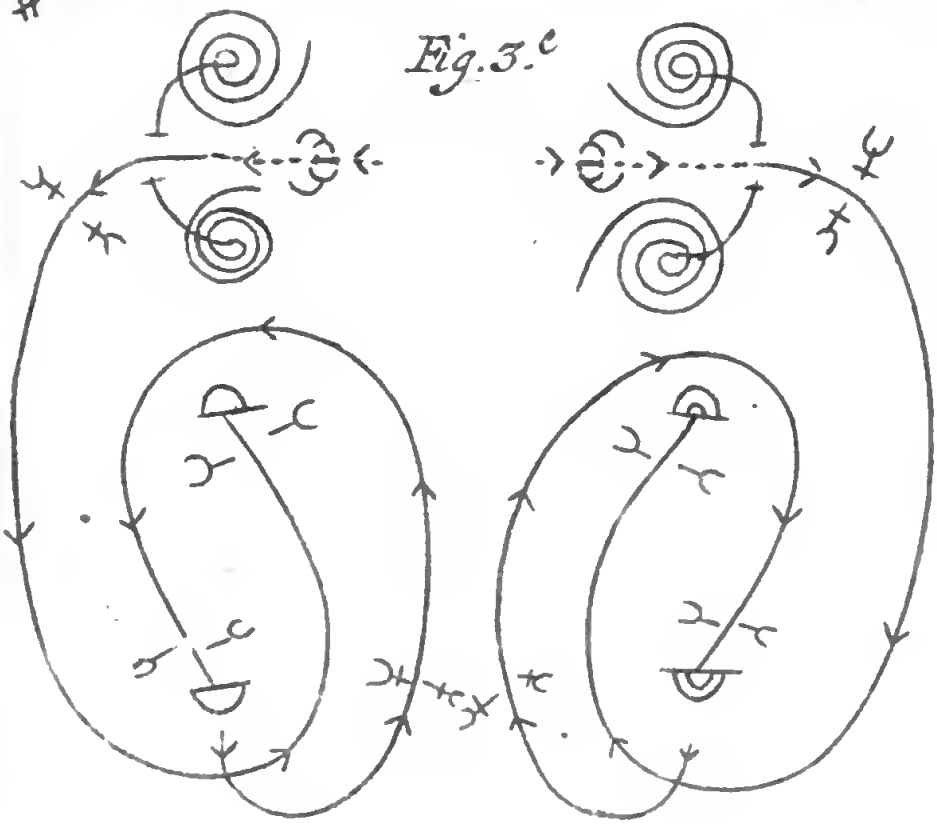

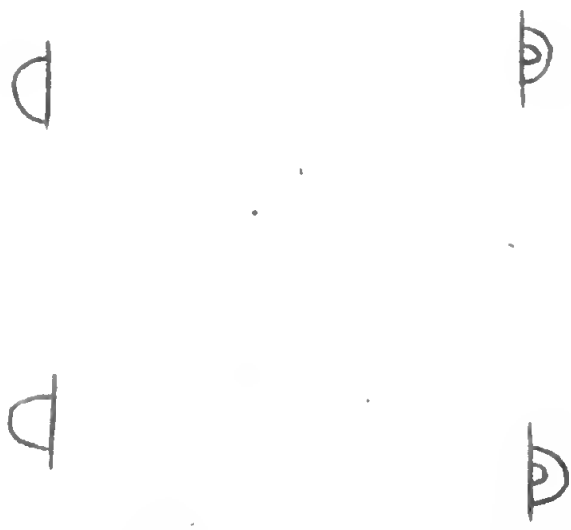

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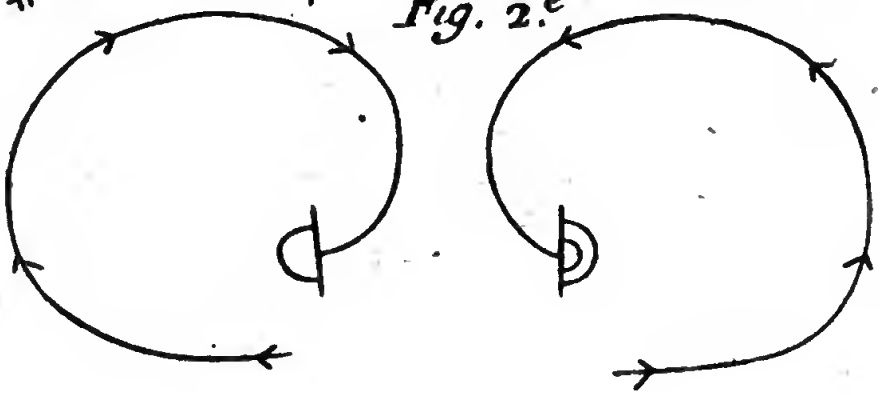

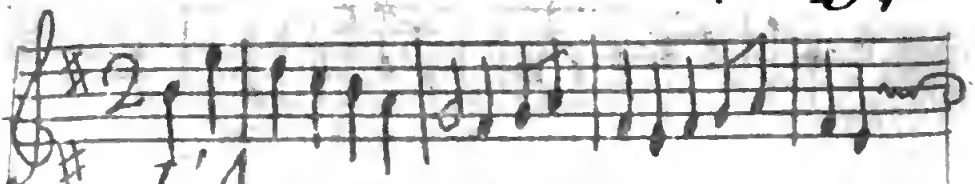

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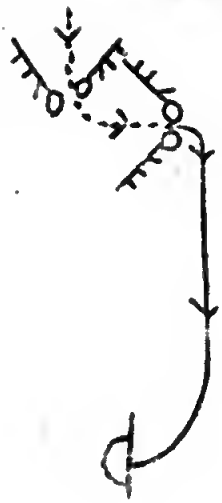
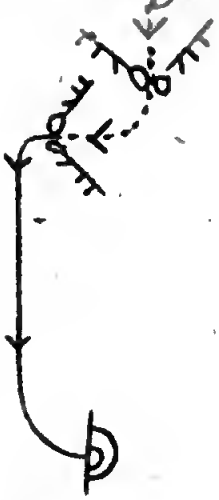
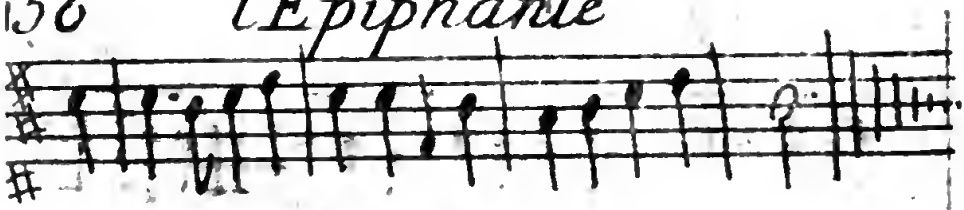
Fig. 1ere







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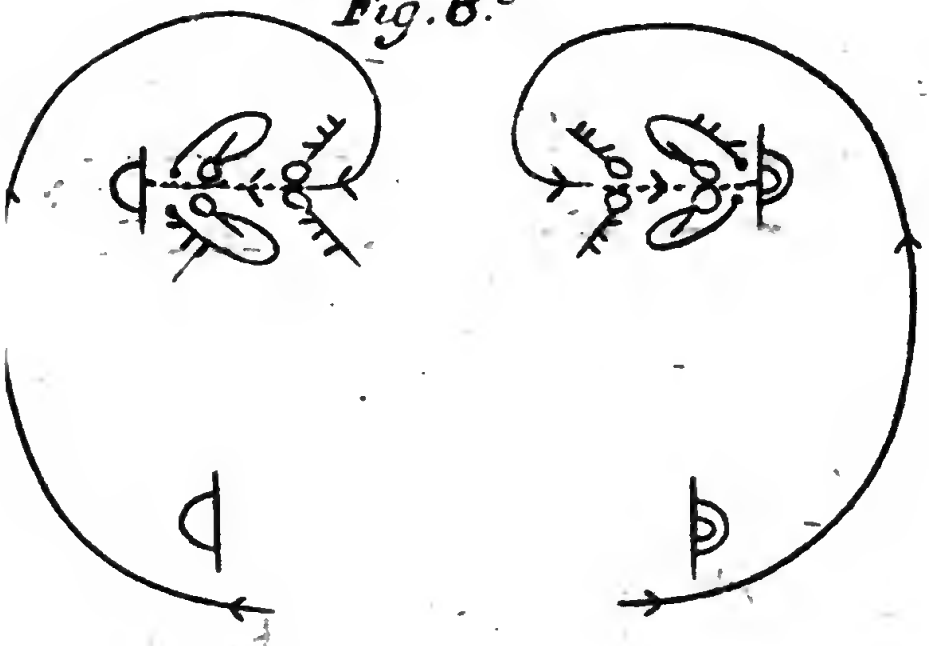

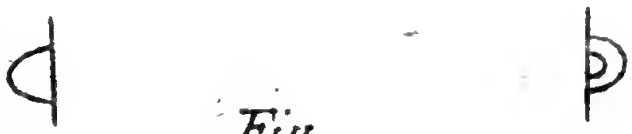

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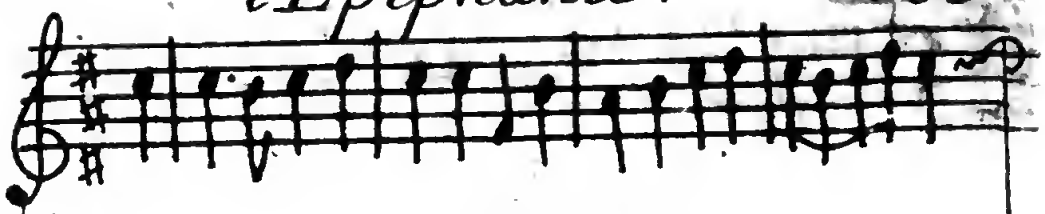

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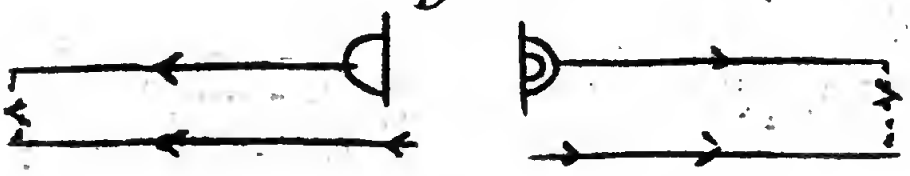

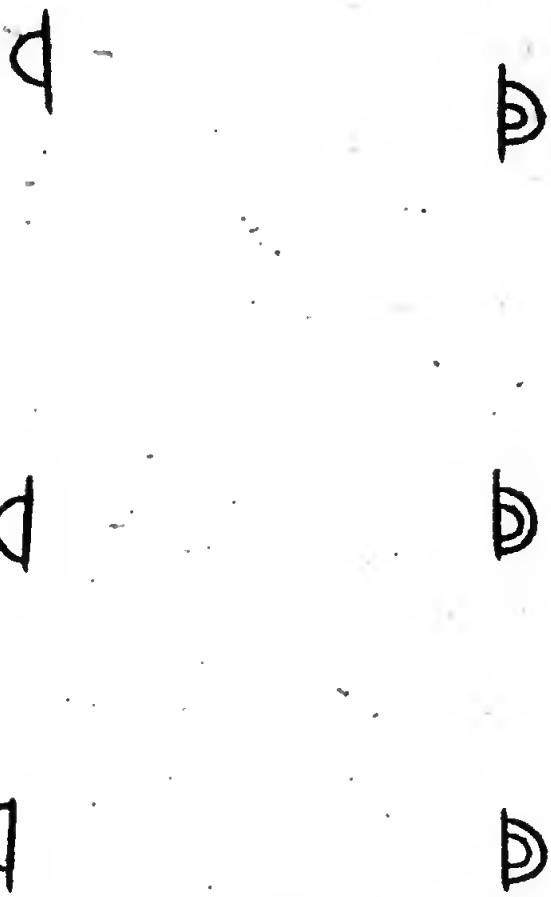

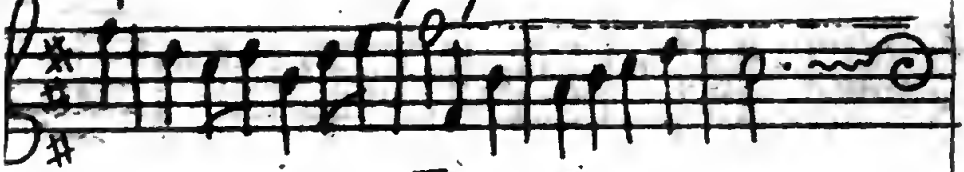

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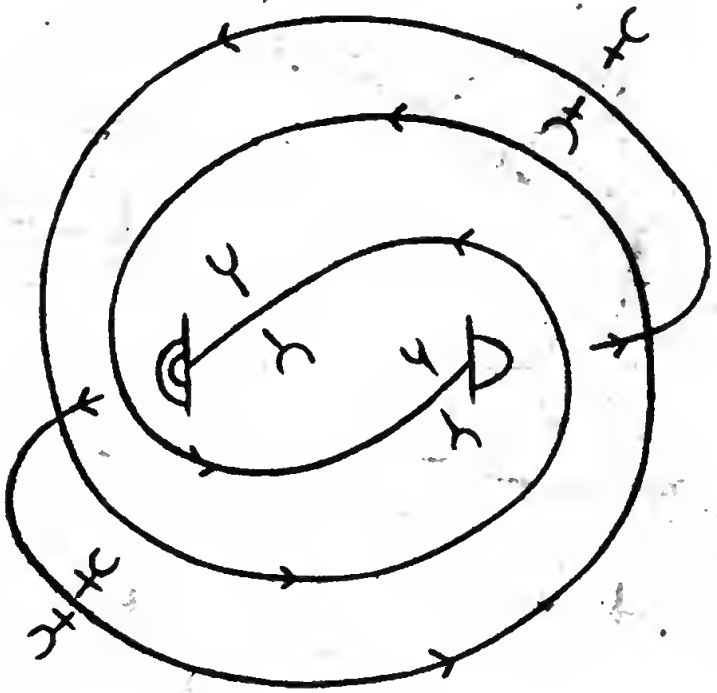

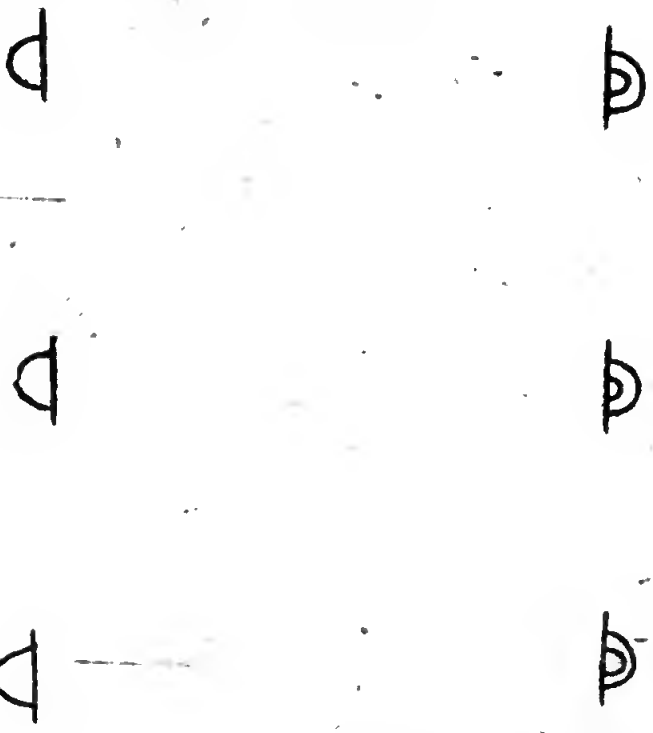

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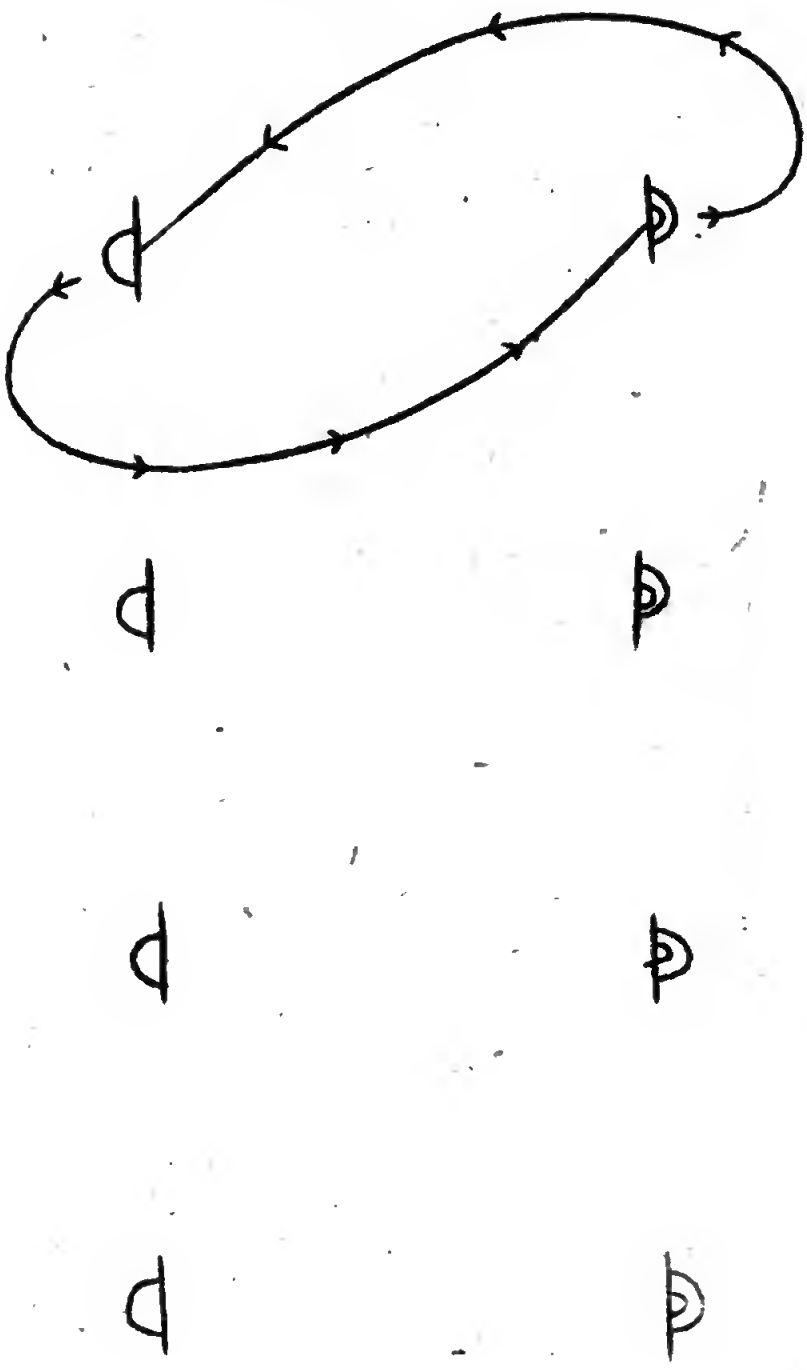

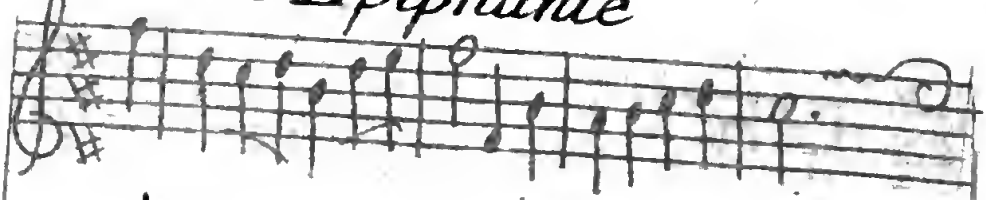

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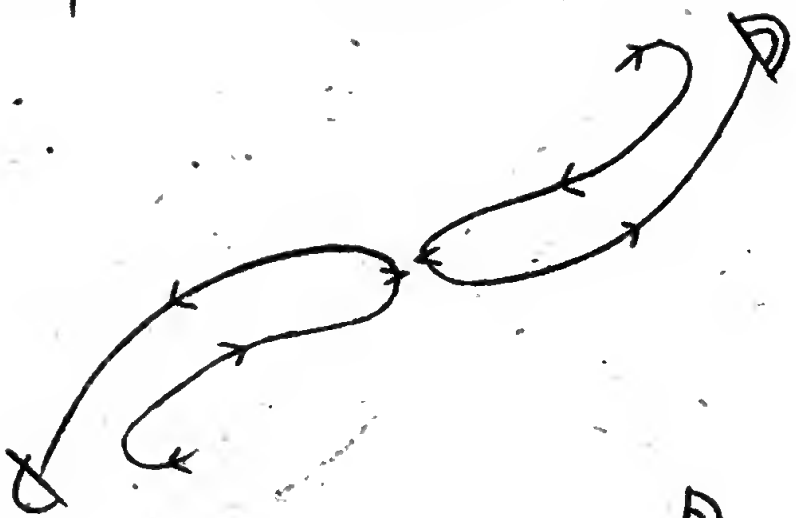

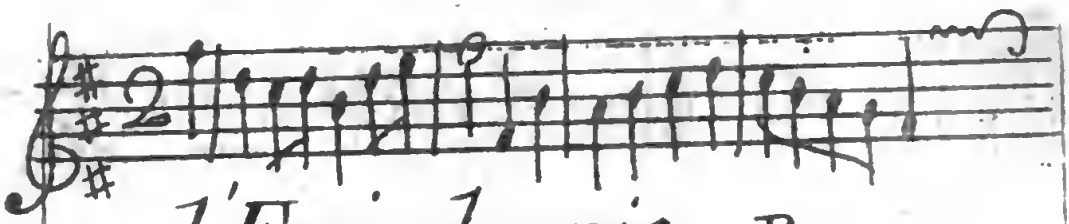

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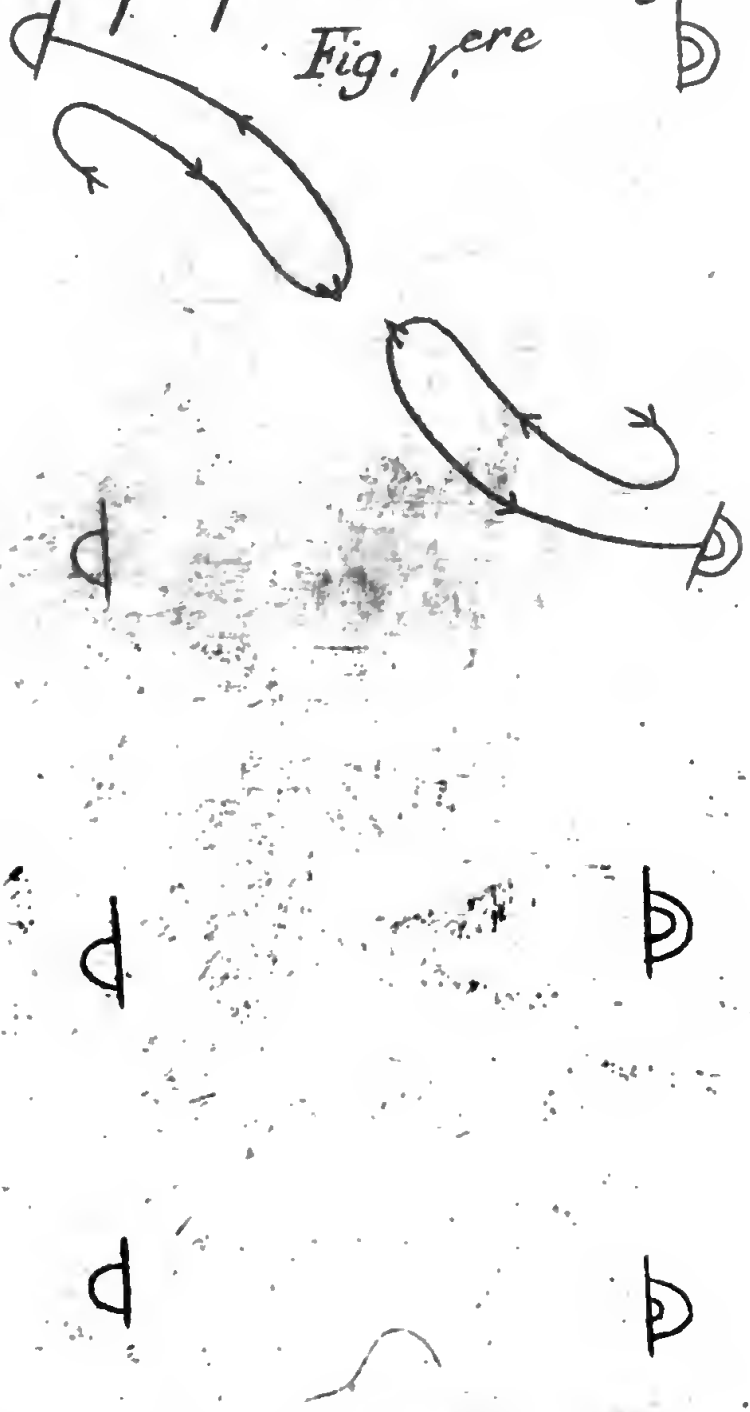

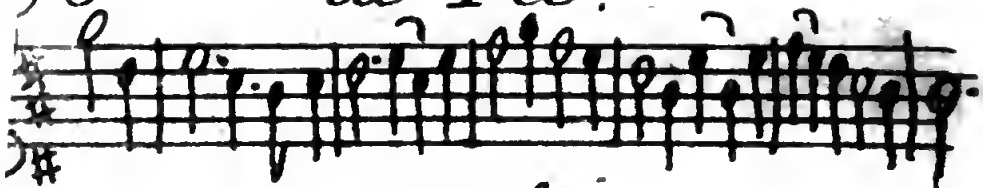

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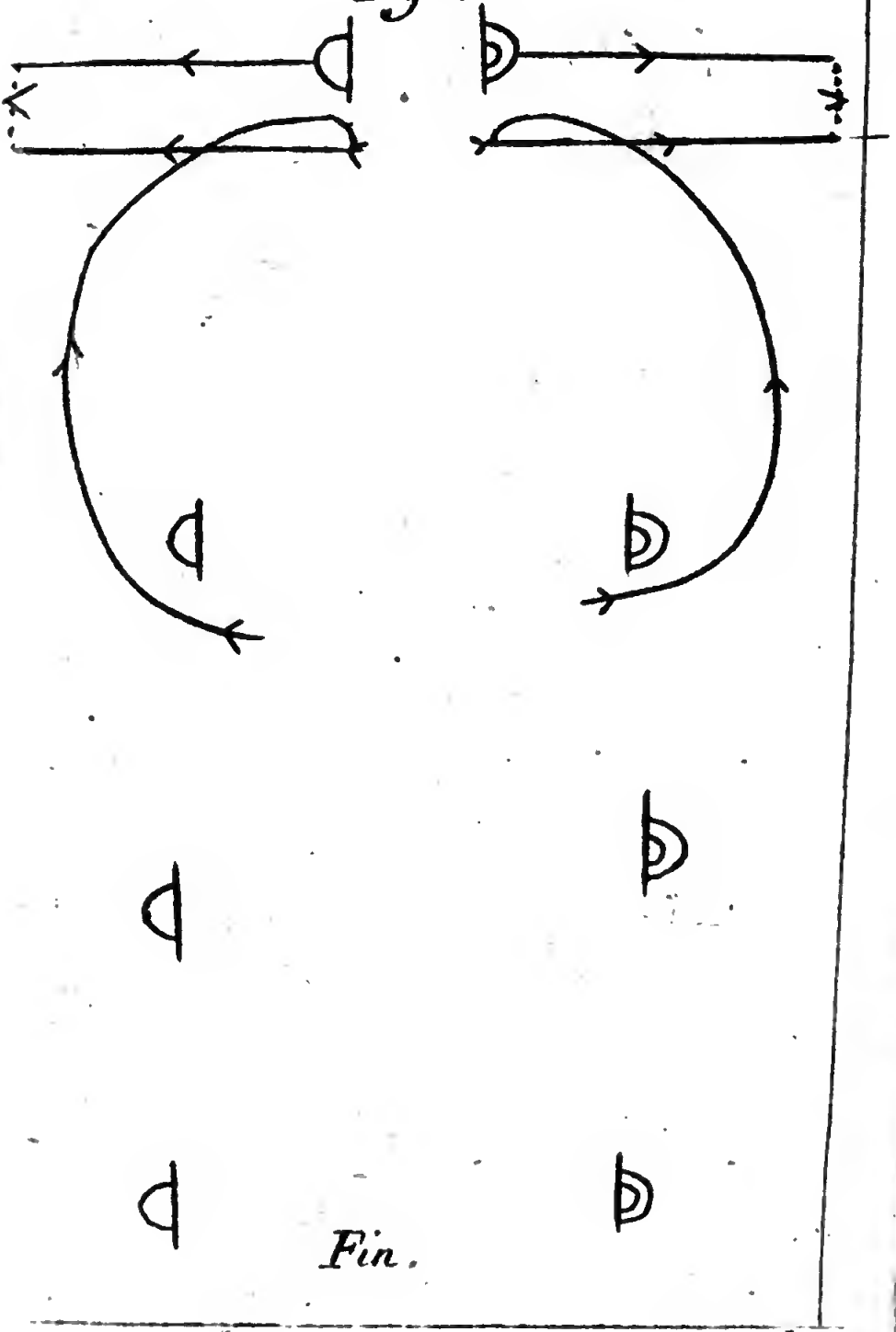

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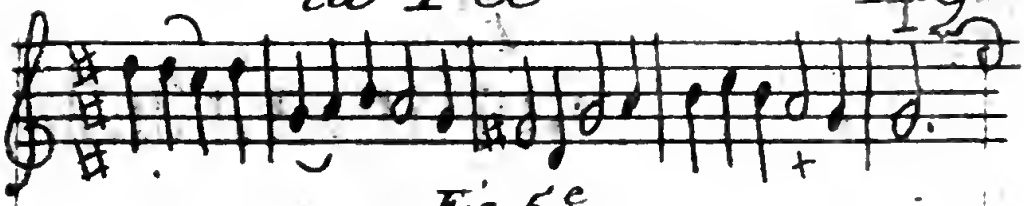

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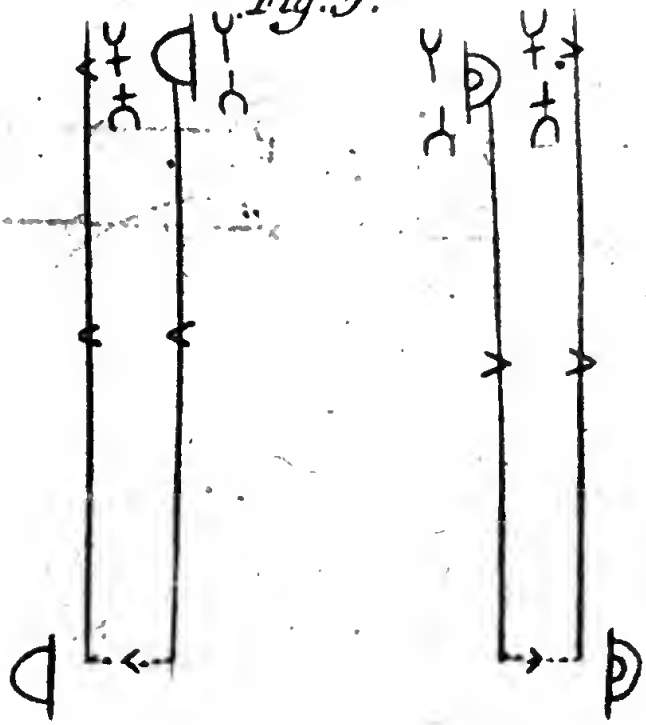

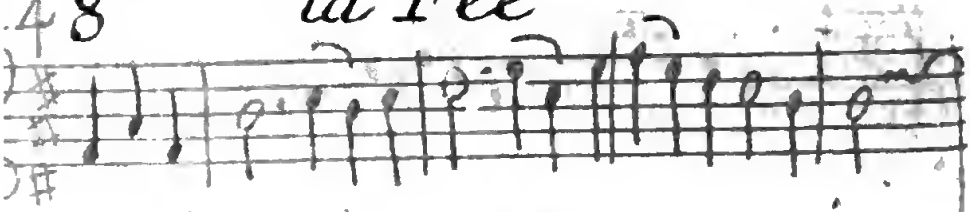

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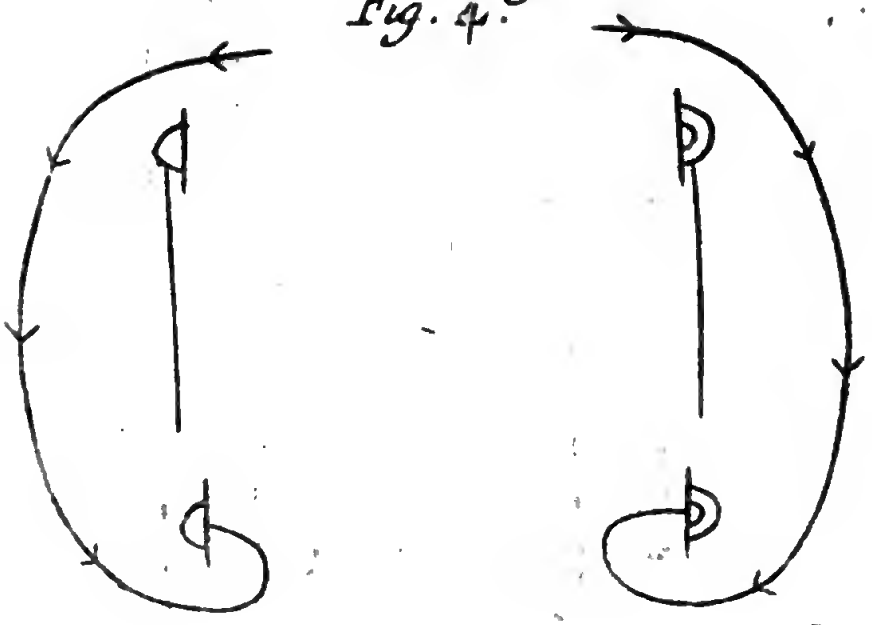

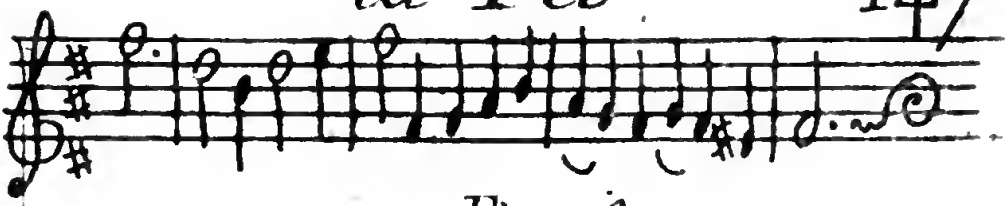

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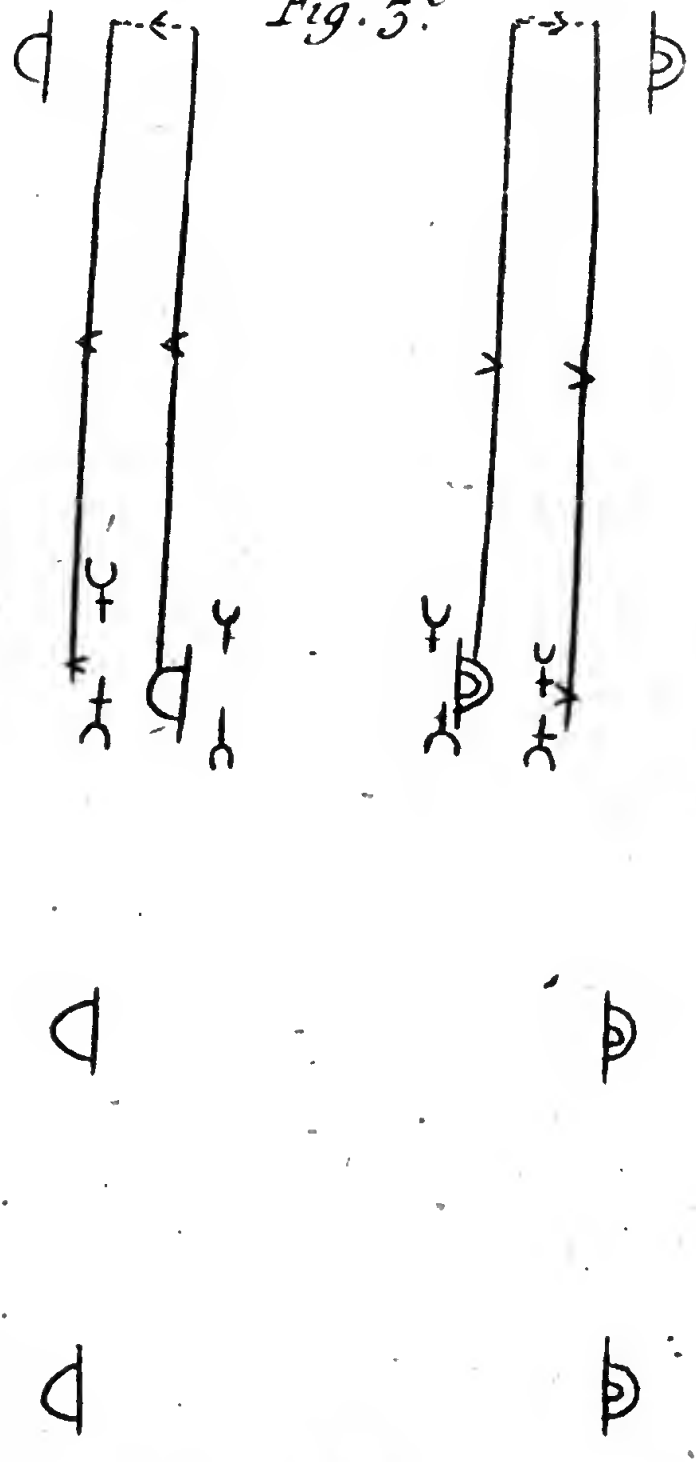

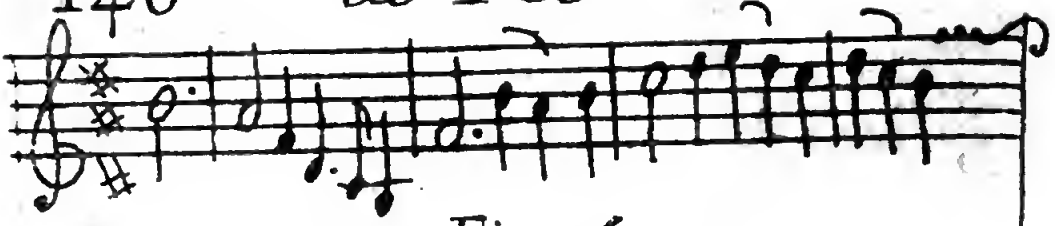

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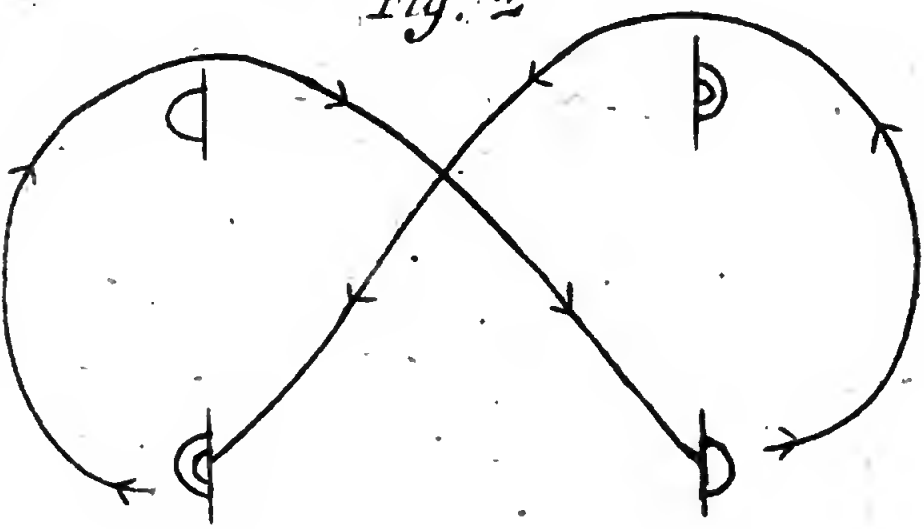

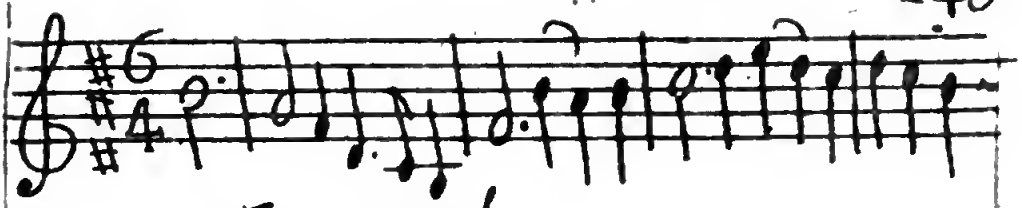

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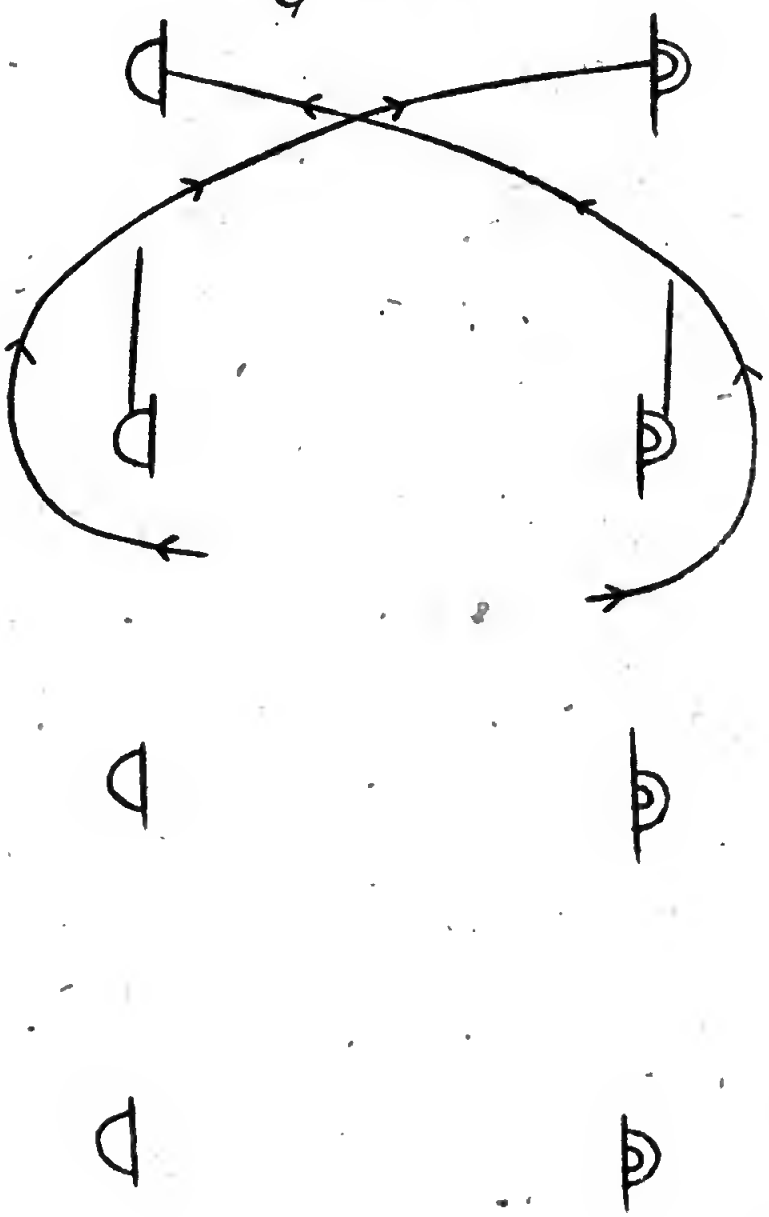

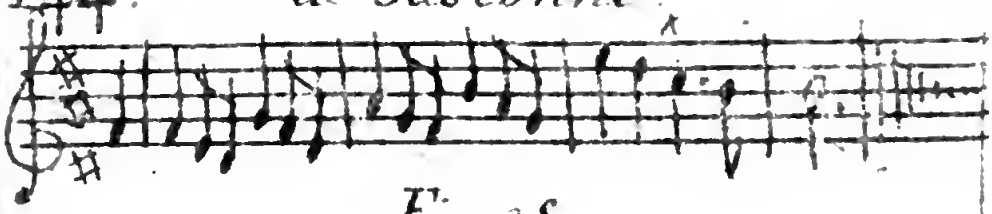

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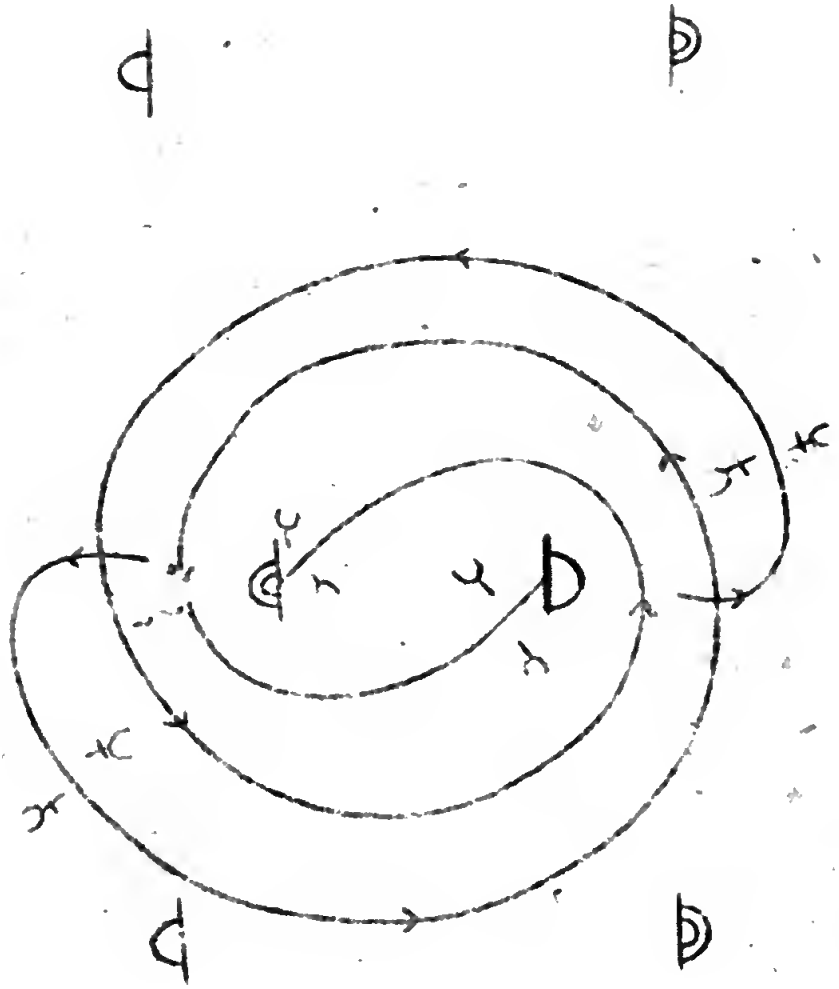

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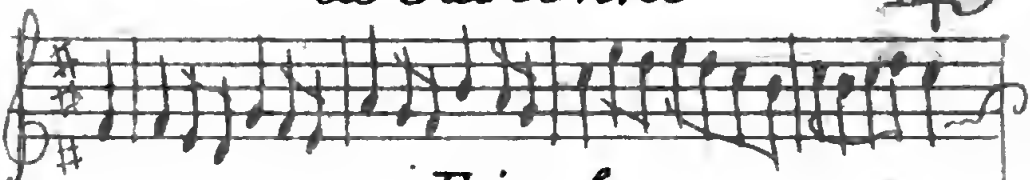
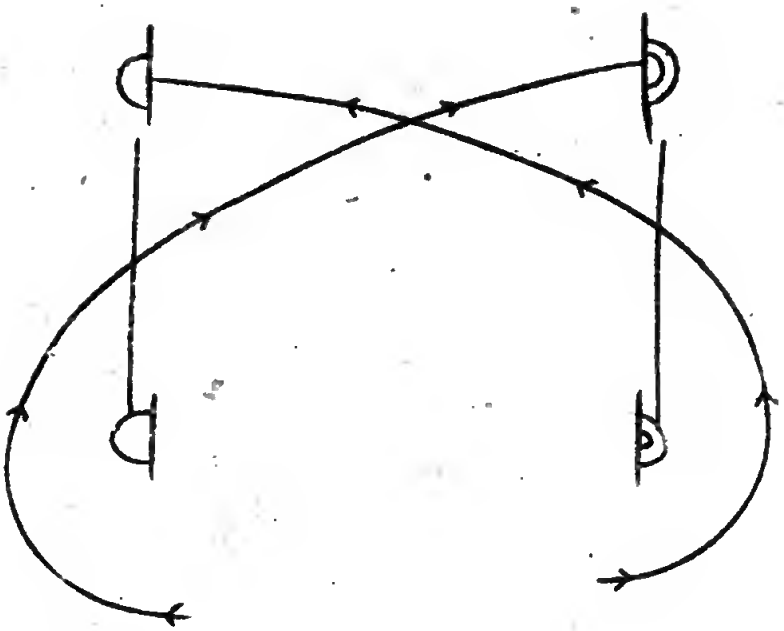
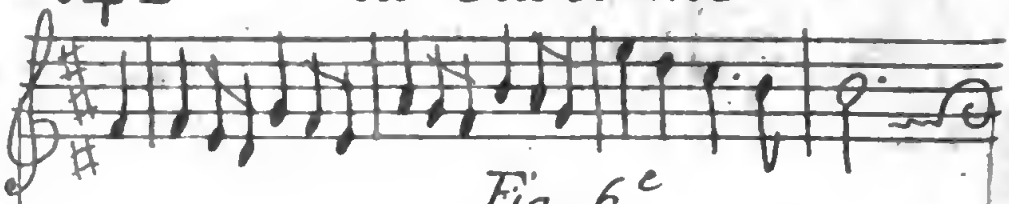


Fig. 7 e





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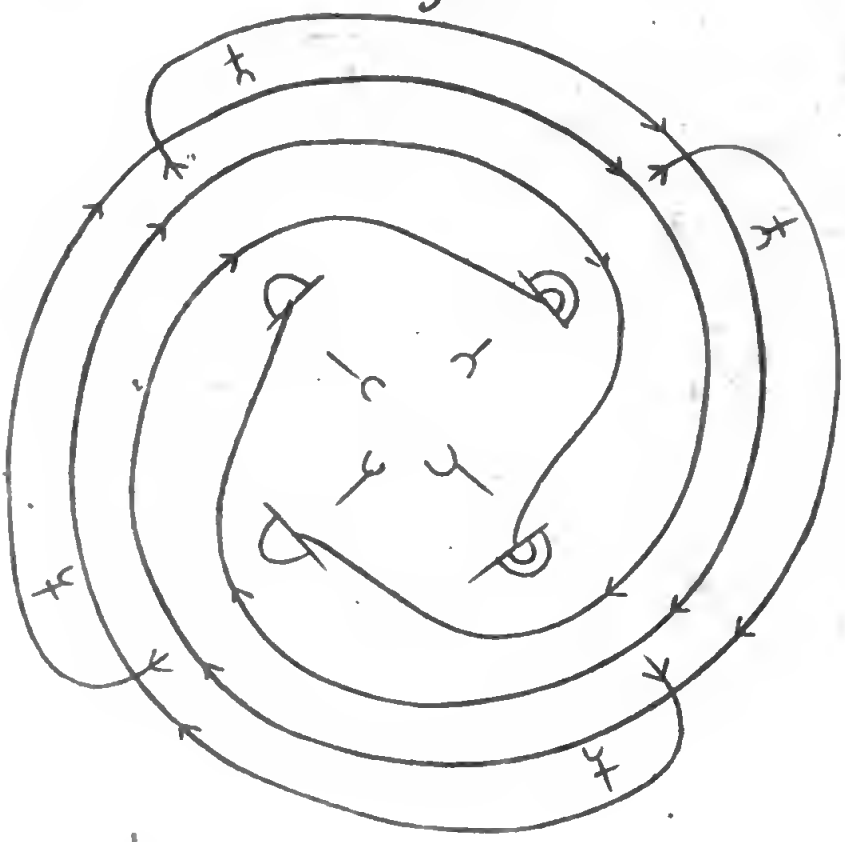

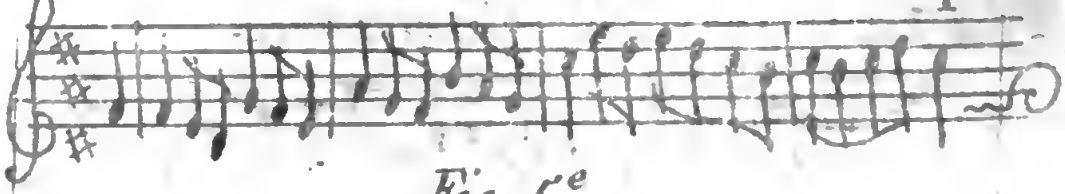

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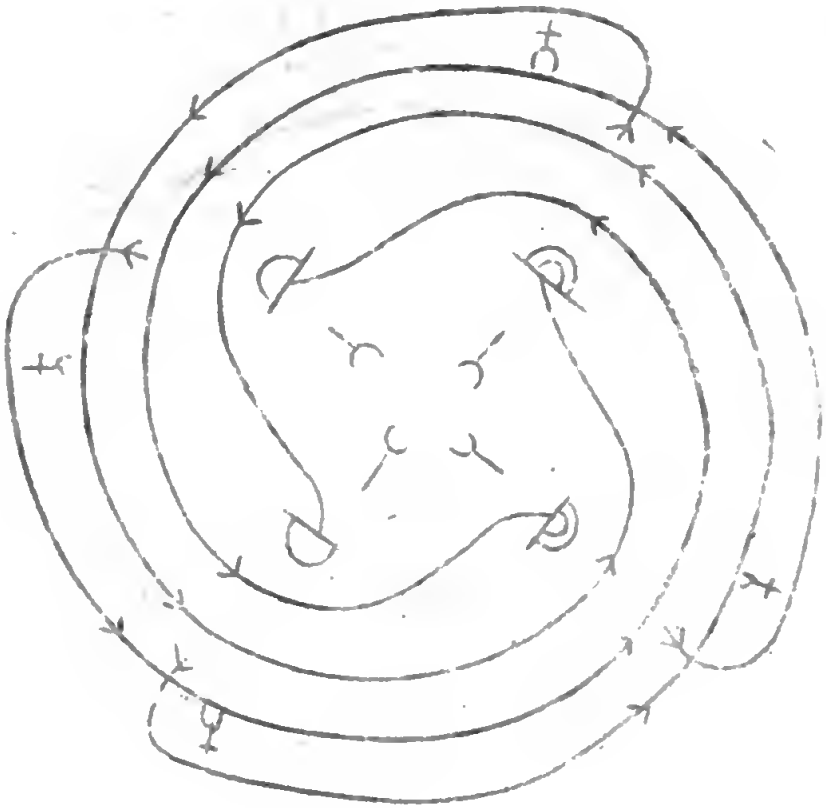

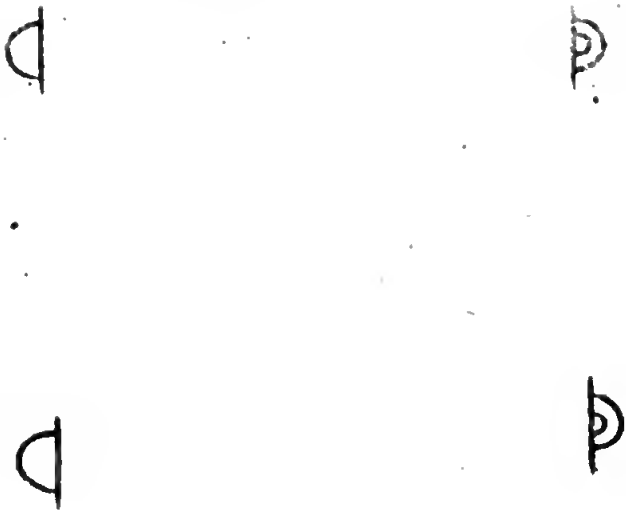

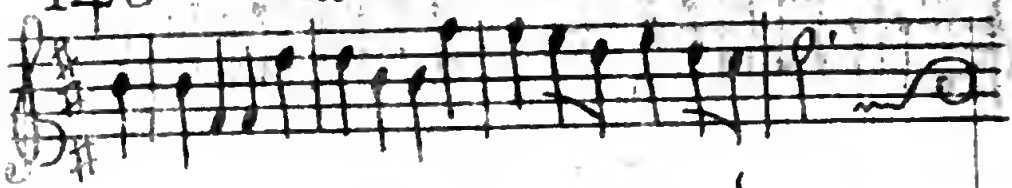

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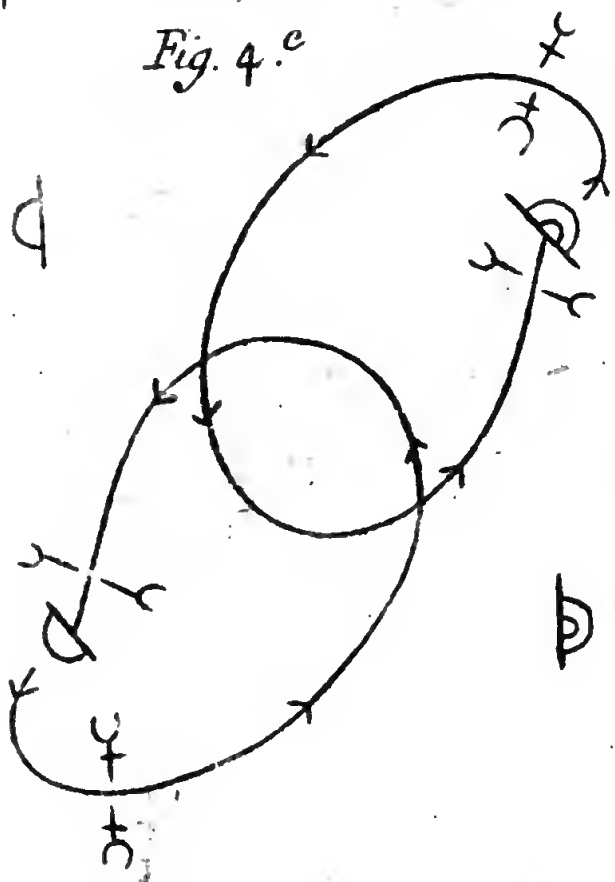

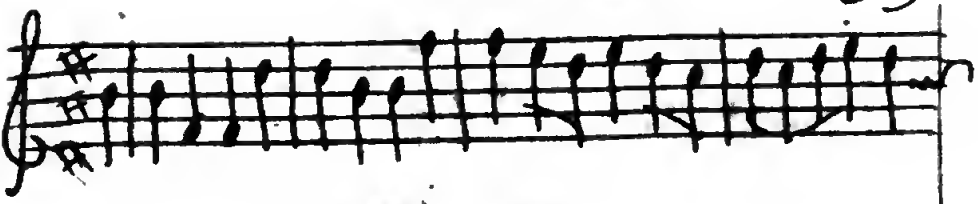

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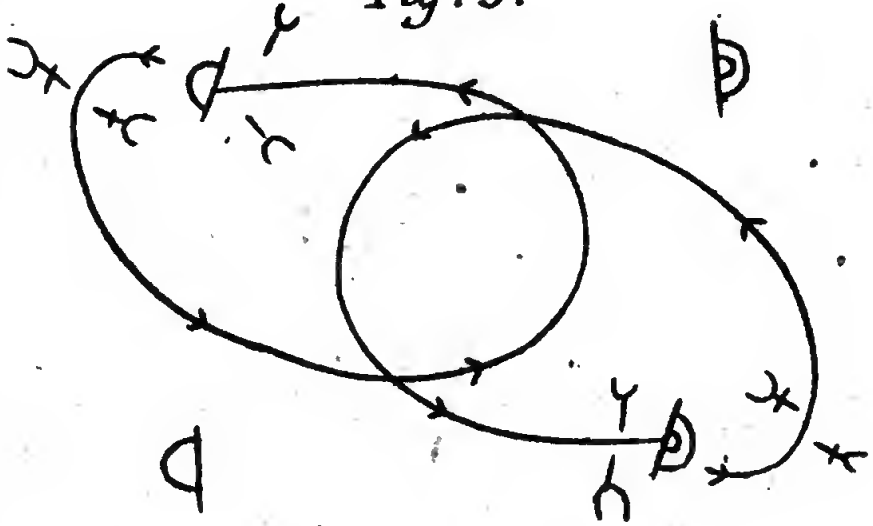

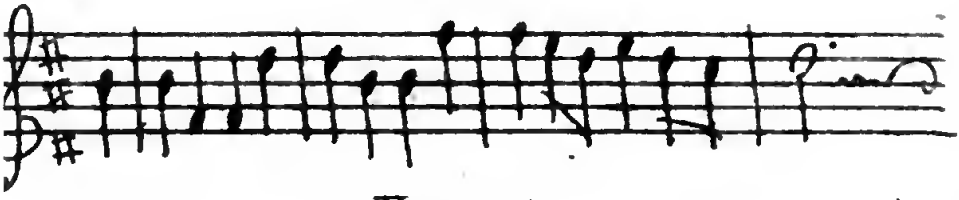

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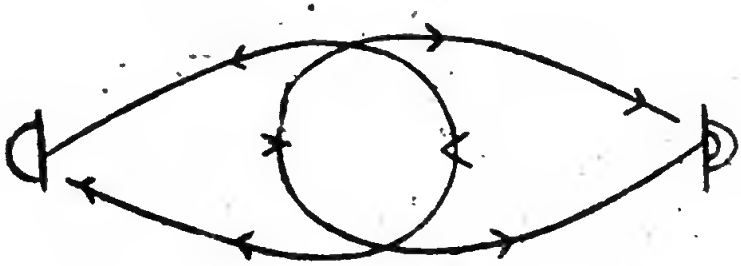

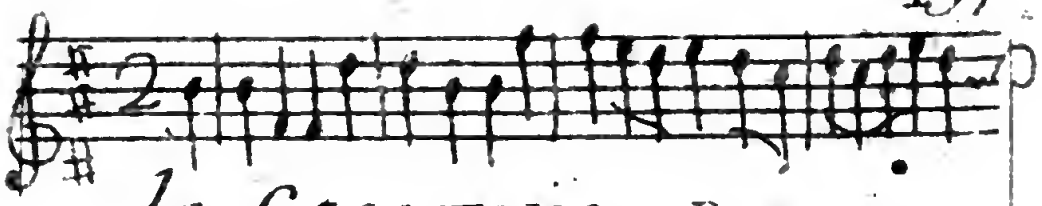

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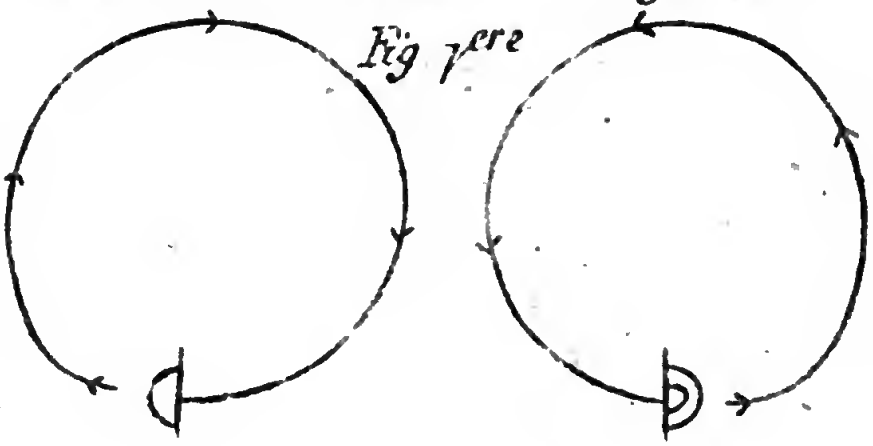

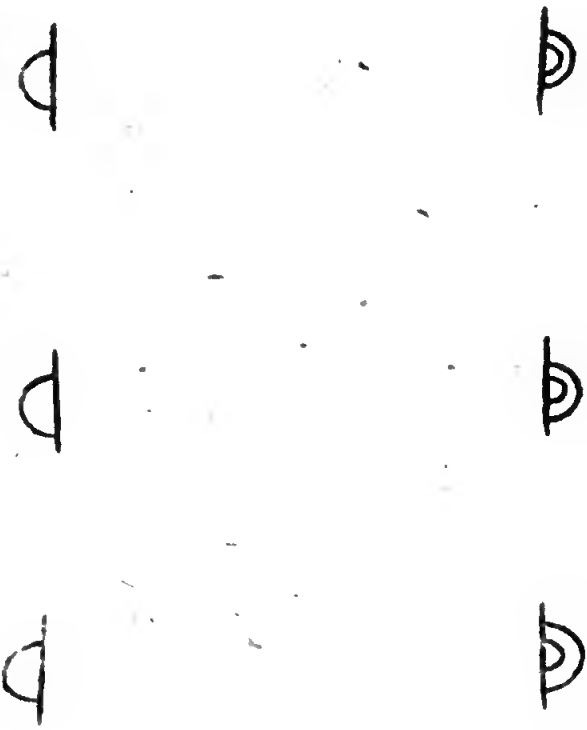

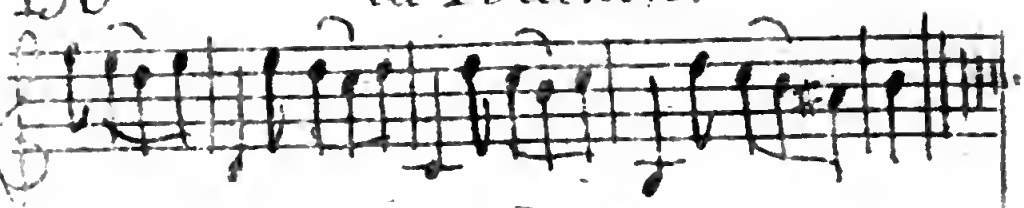

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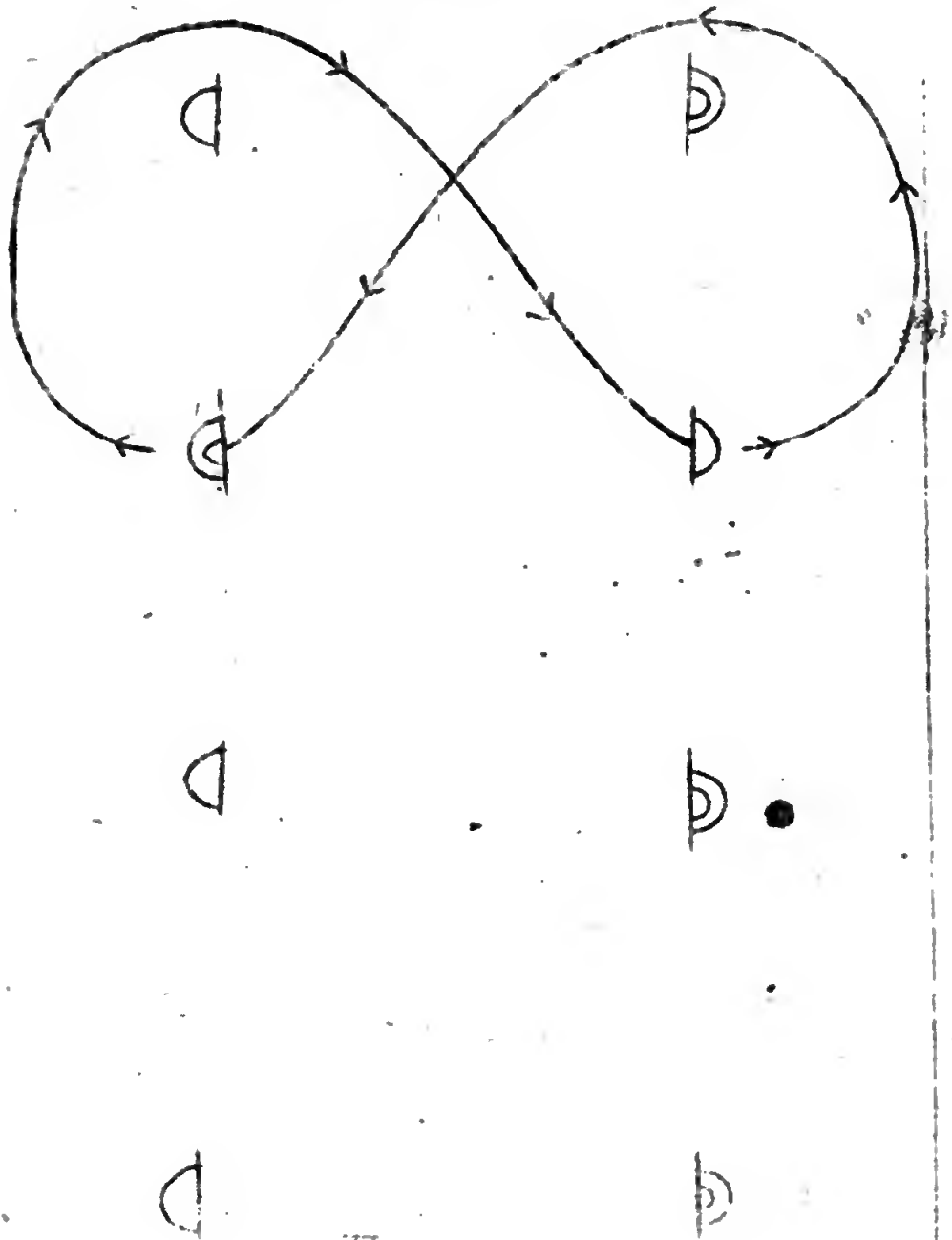

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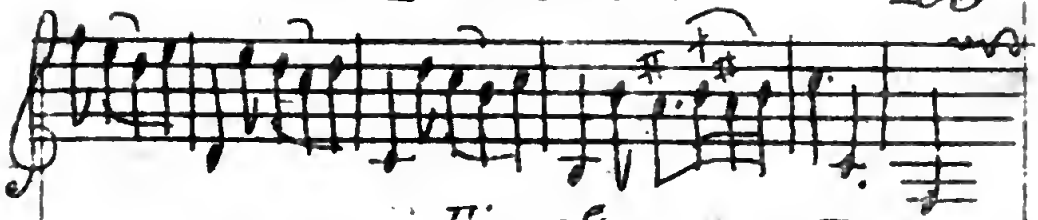

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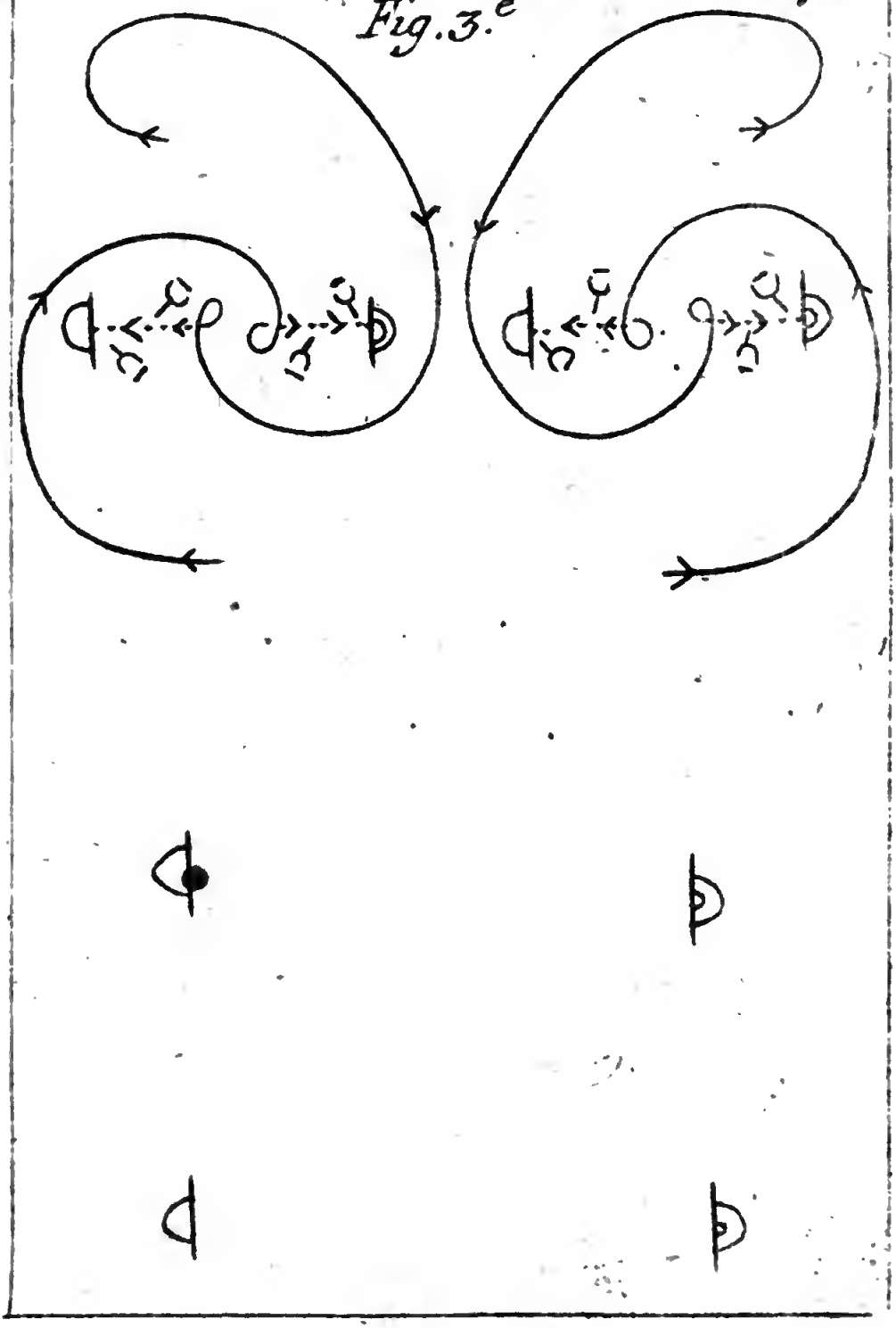

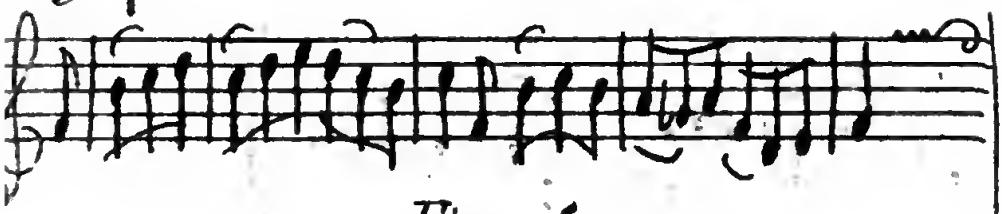

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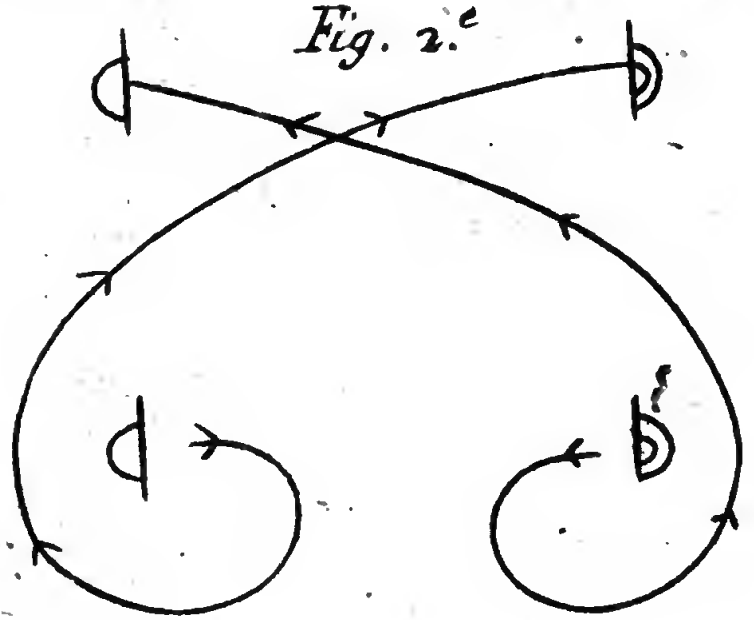

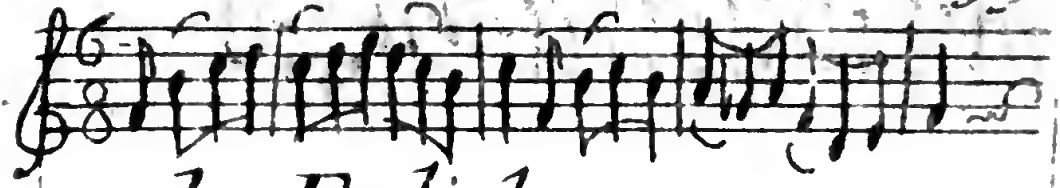

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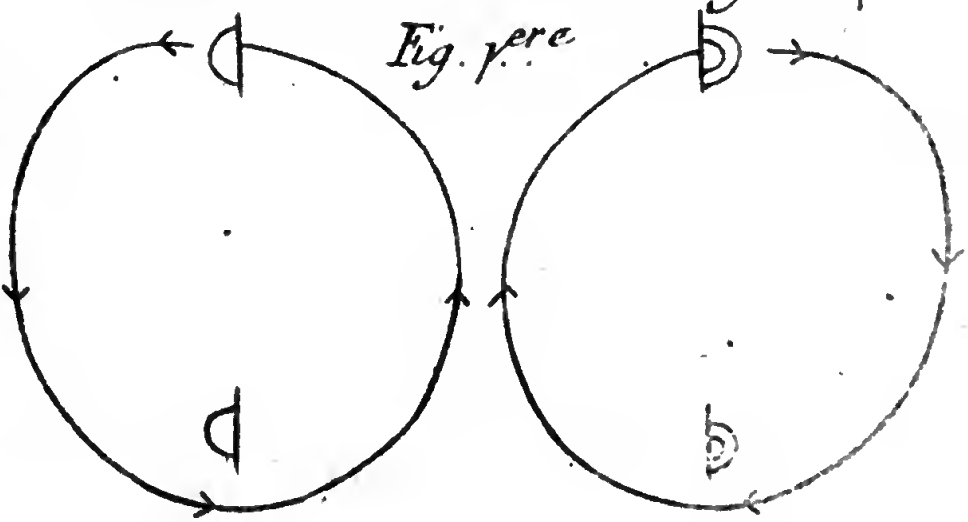

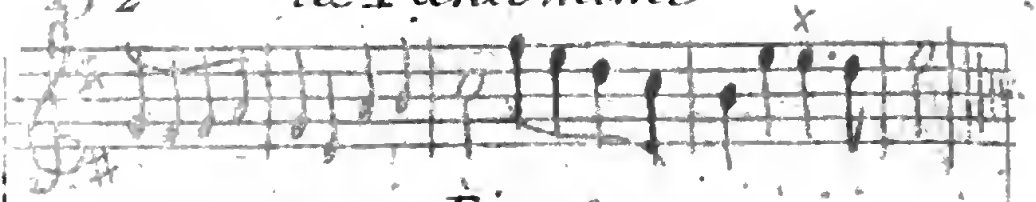

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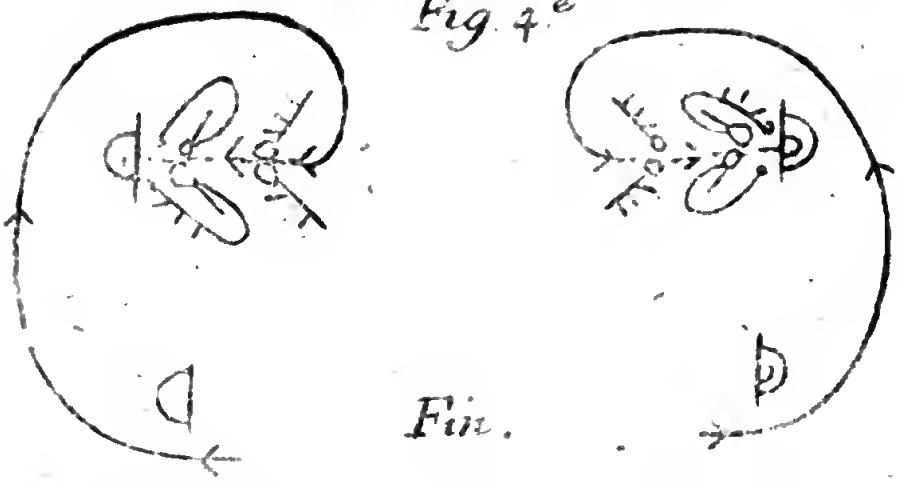

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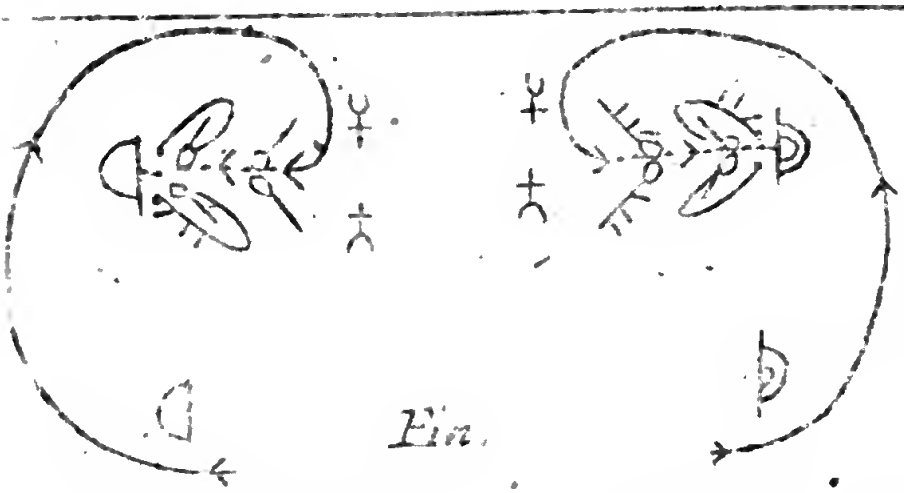

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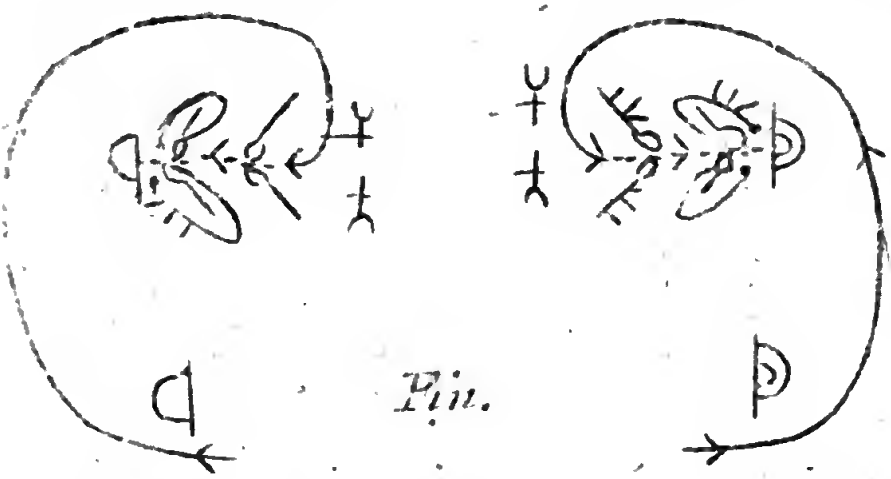

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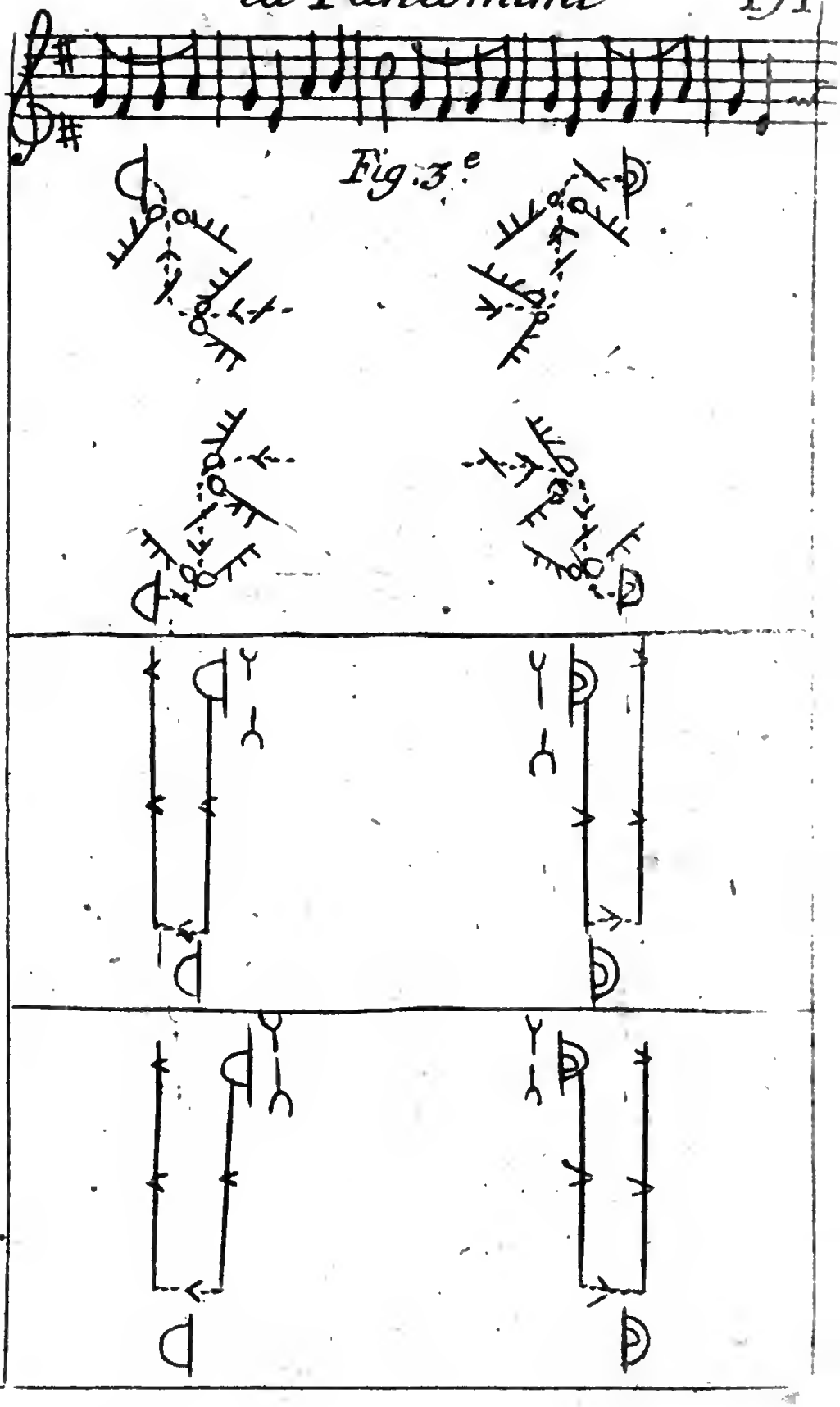

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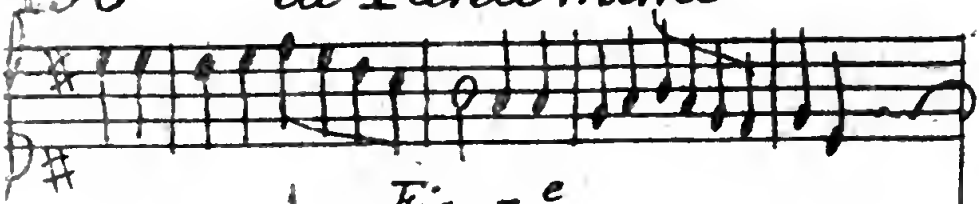

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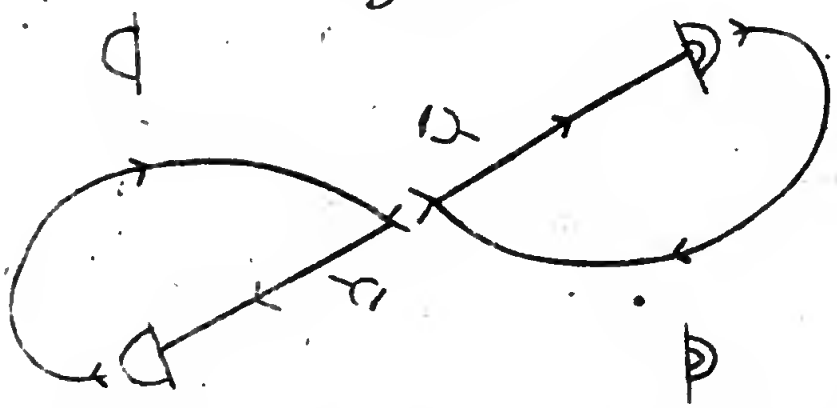

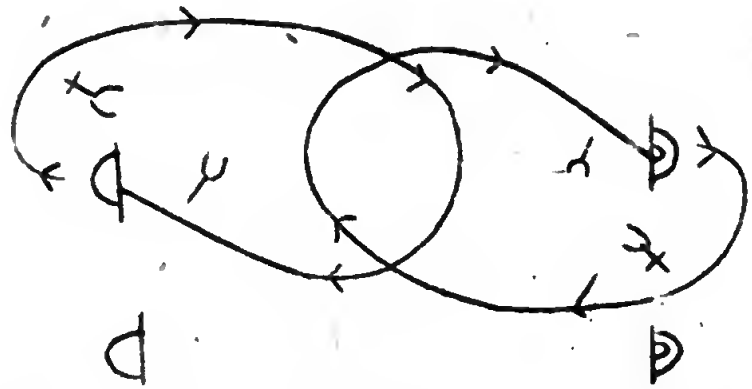

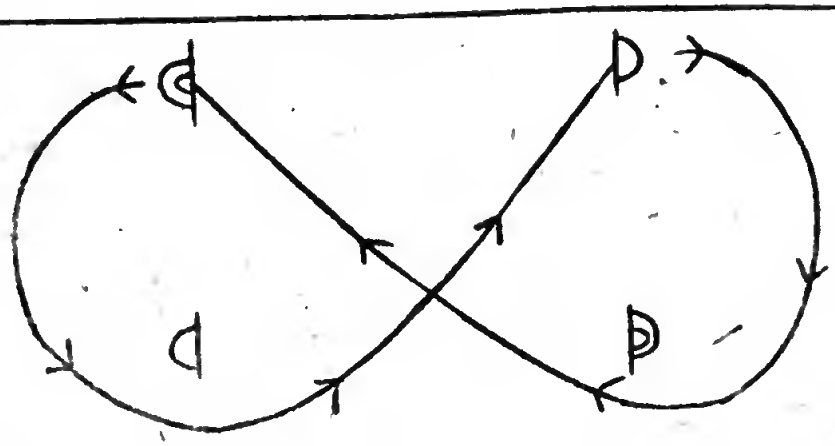

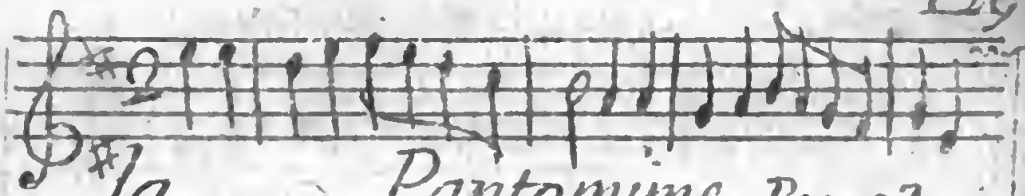

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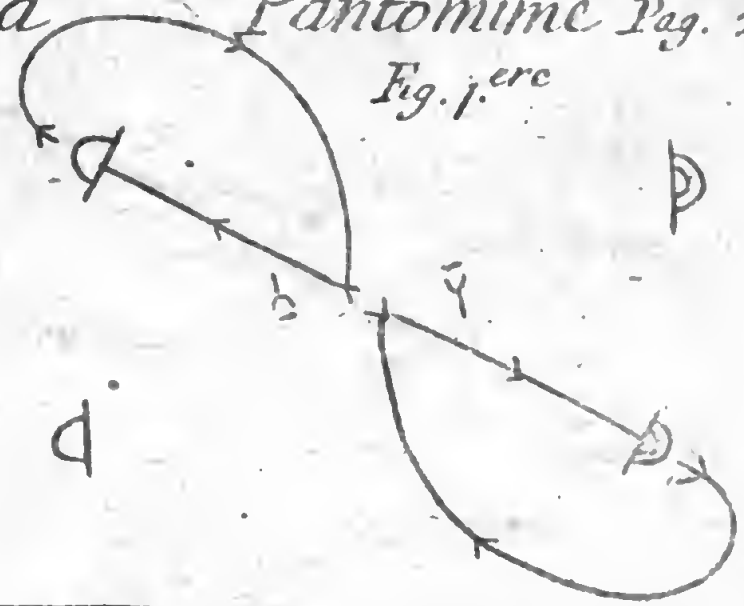

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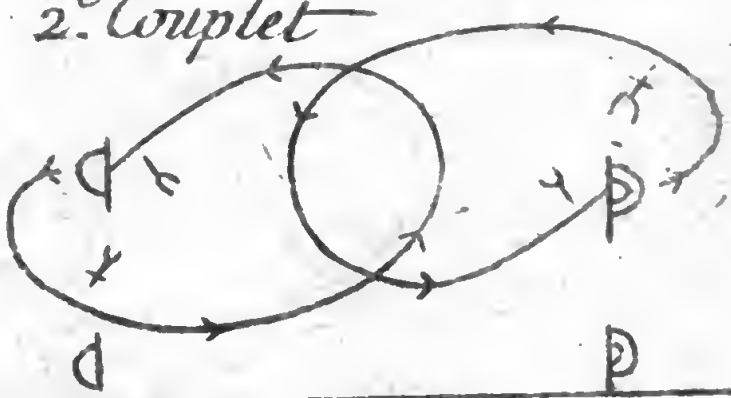

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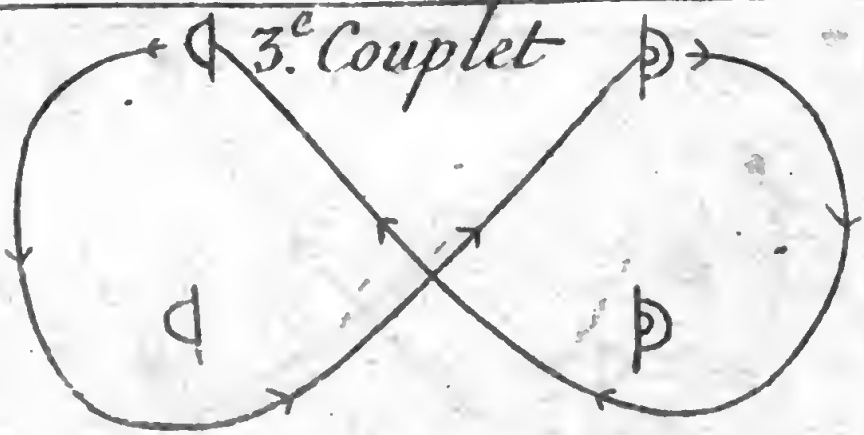

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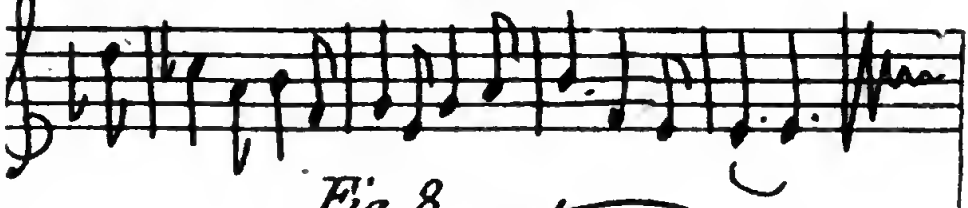

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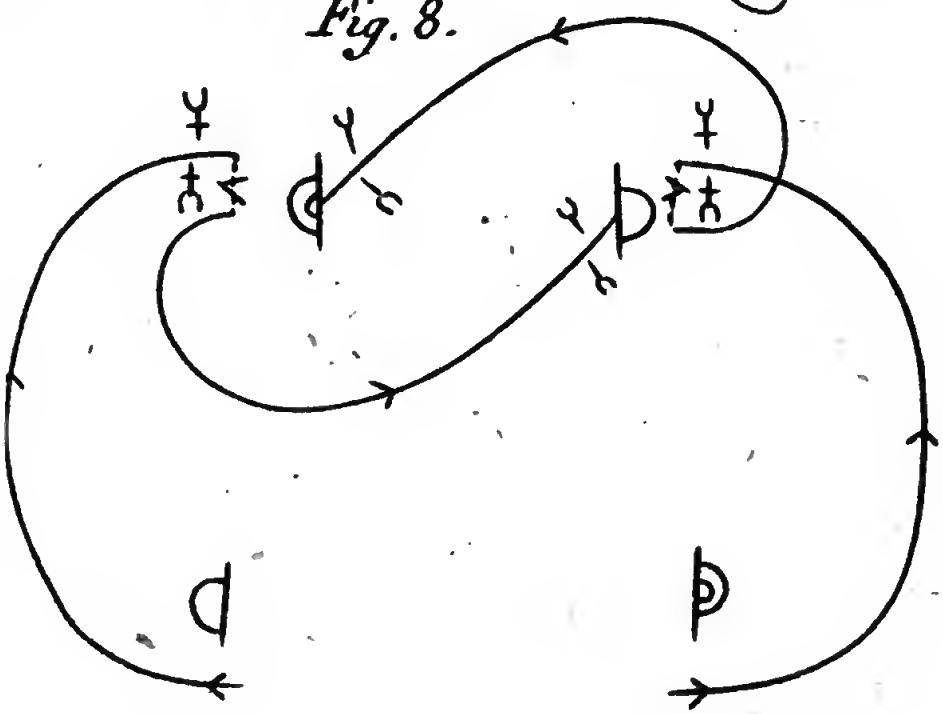

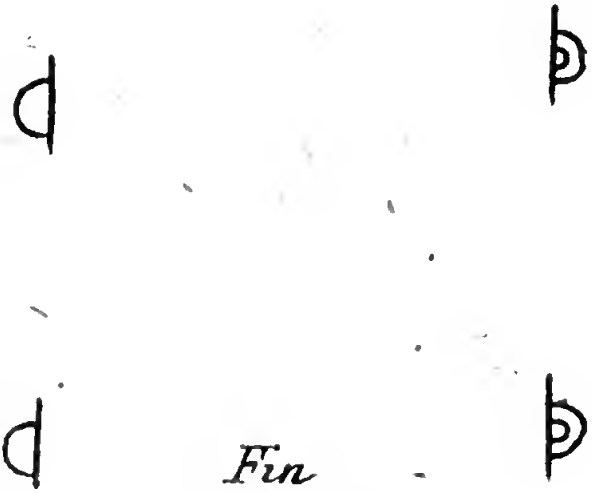

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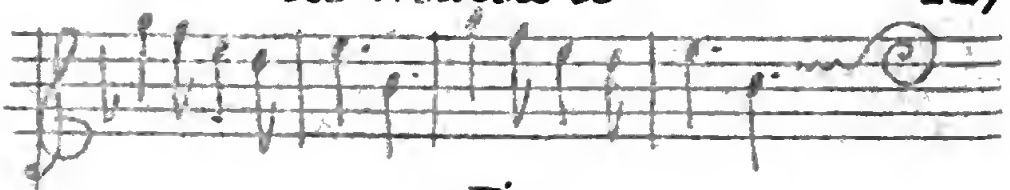

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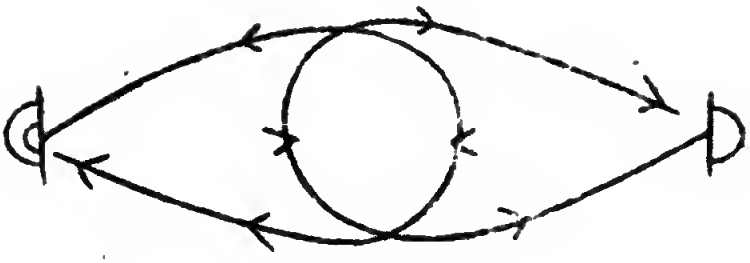

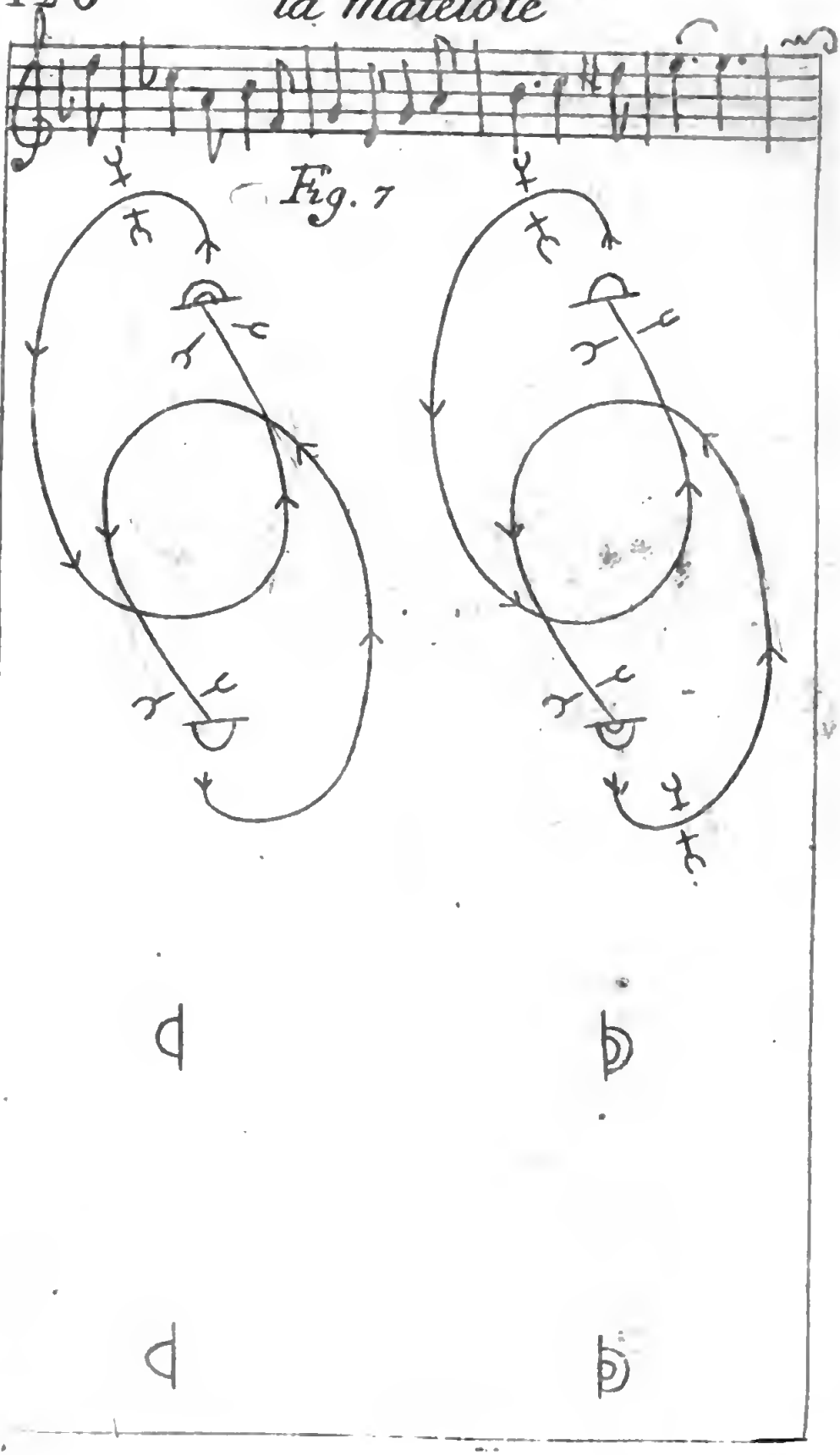

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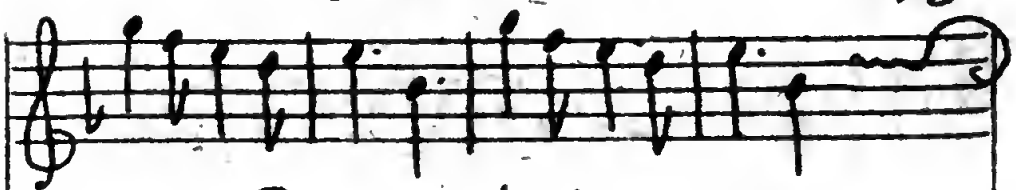

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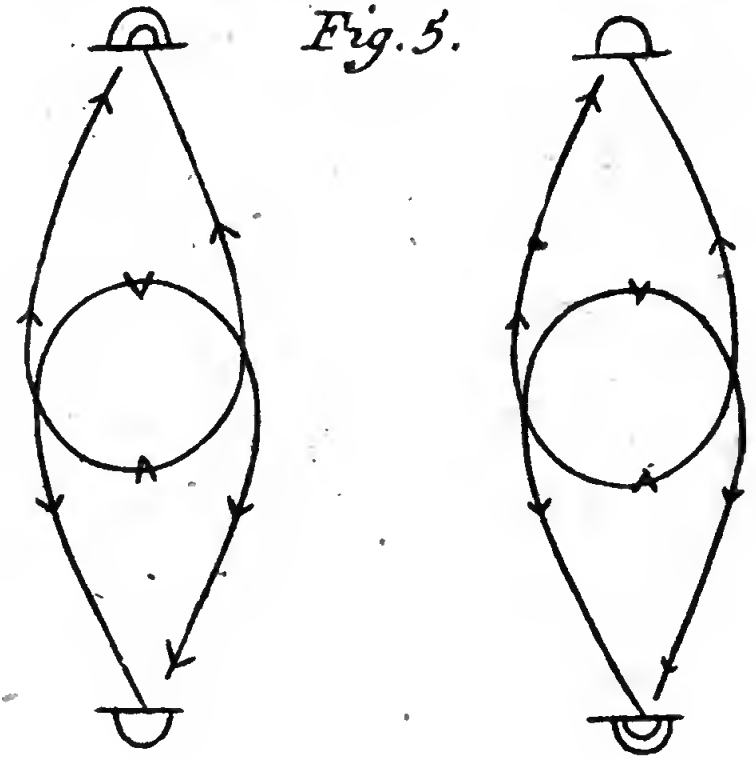

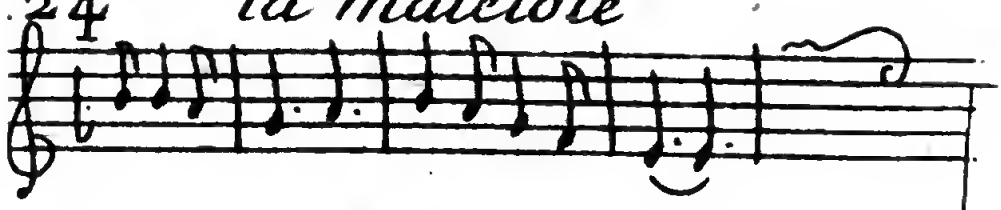

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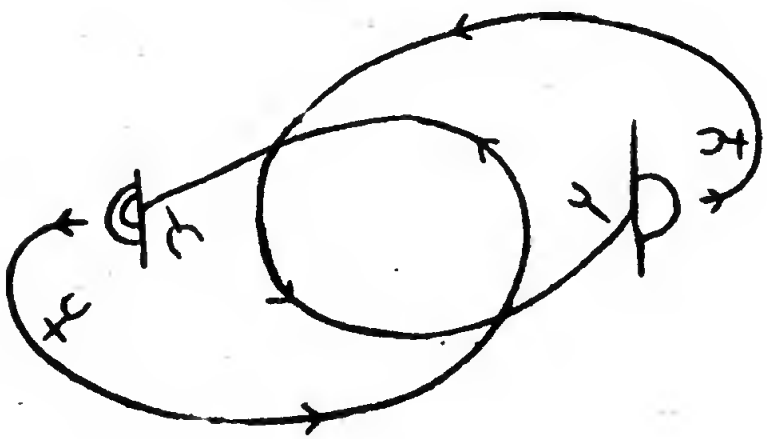

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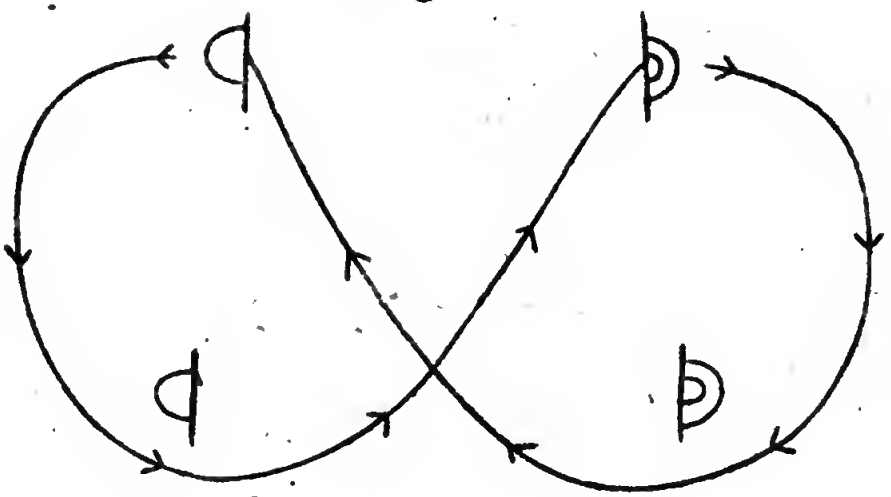

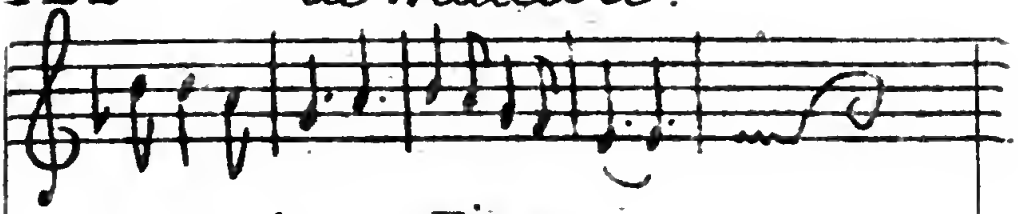

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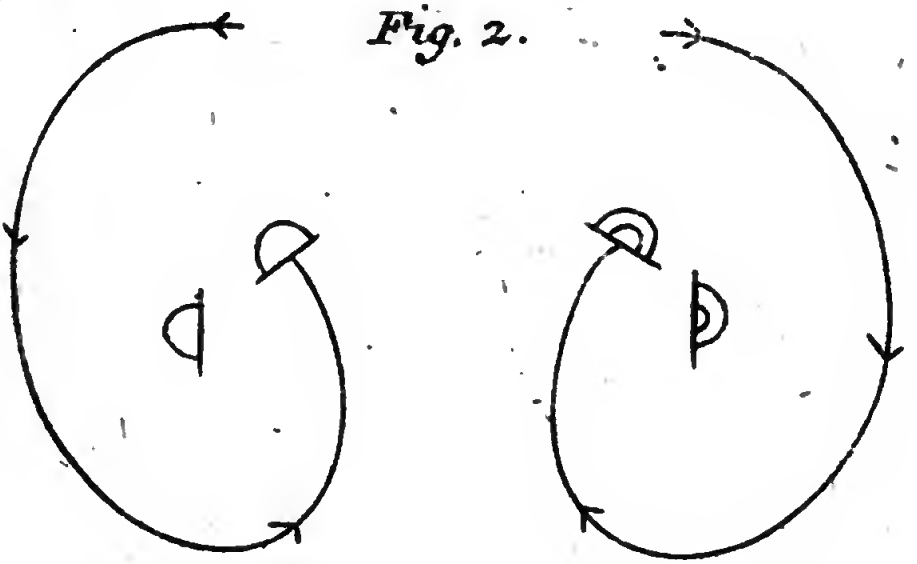

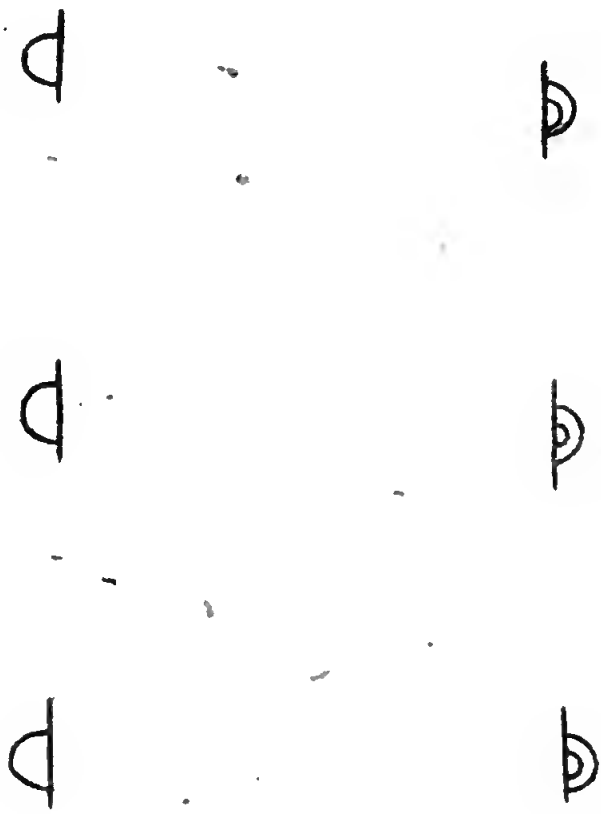

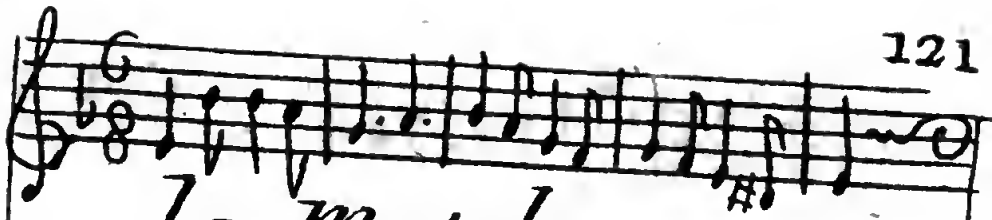

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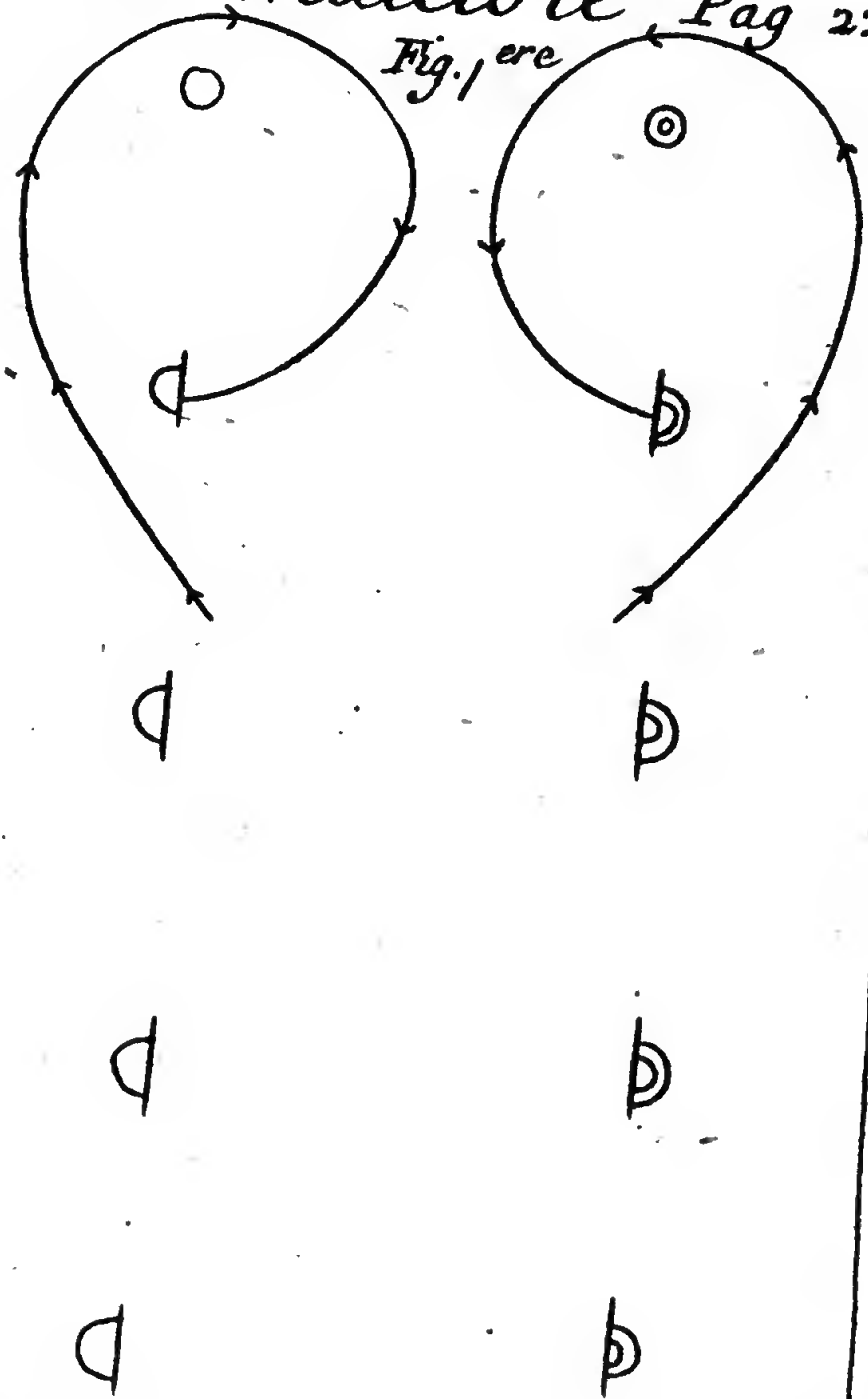

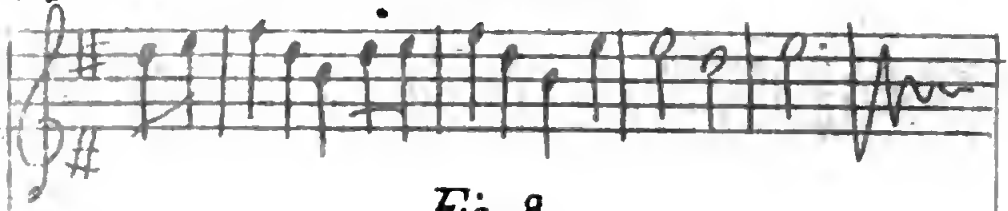

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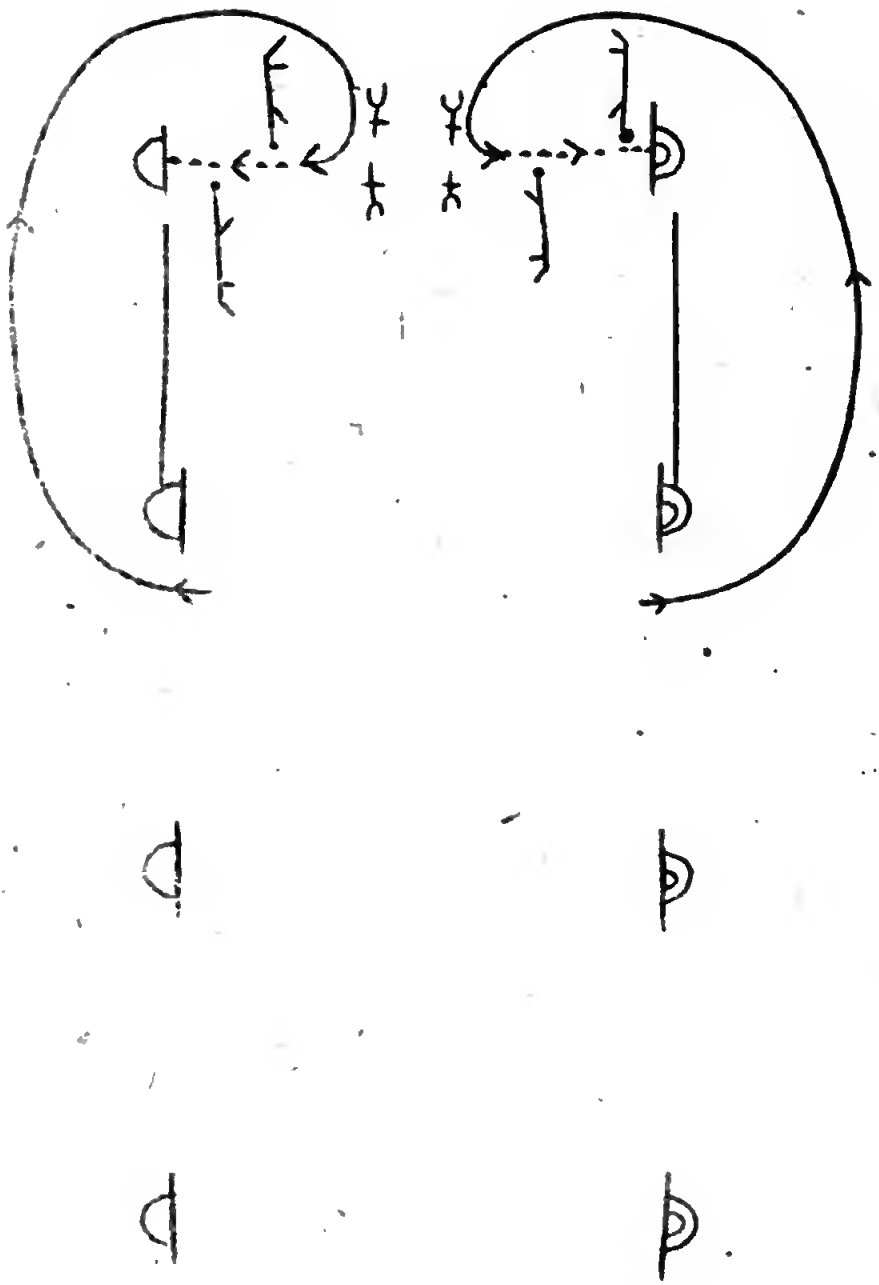

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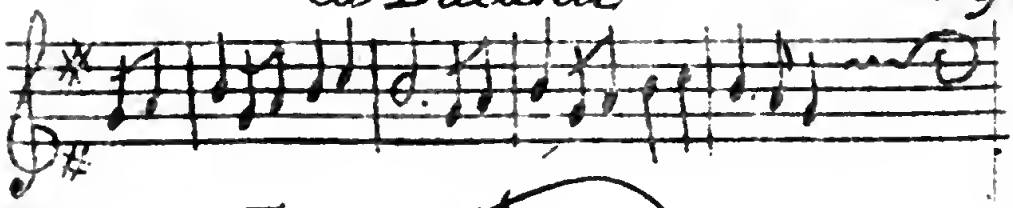

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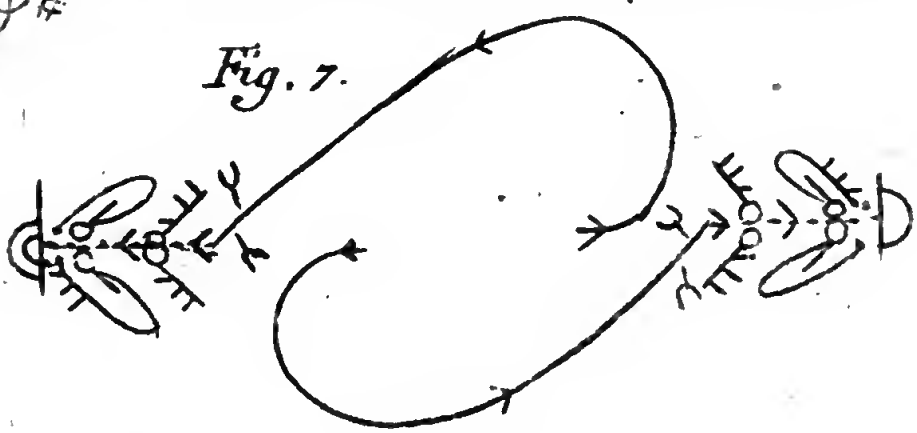

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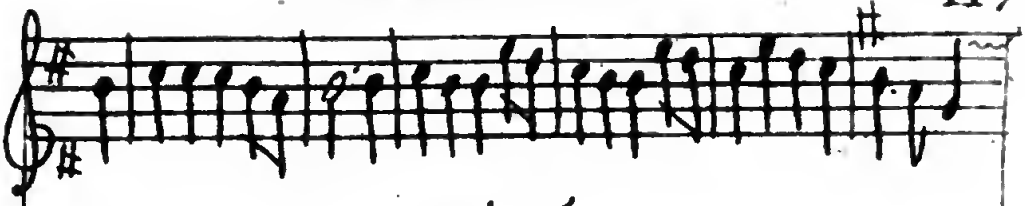

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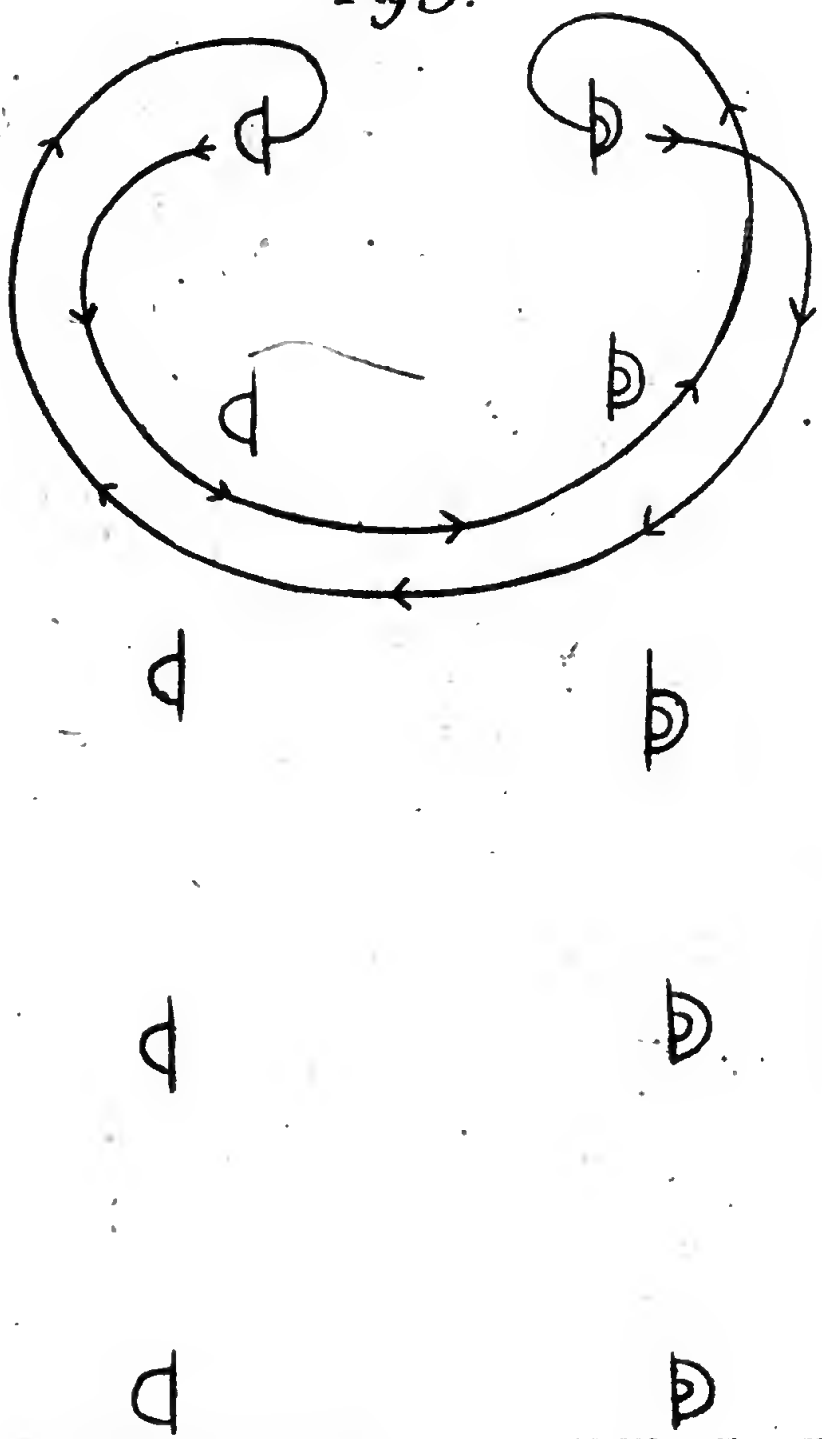

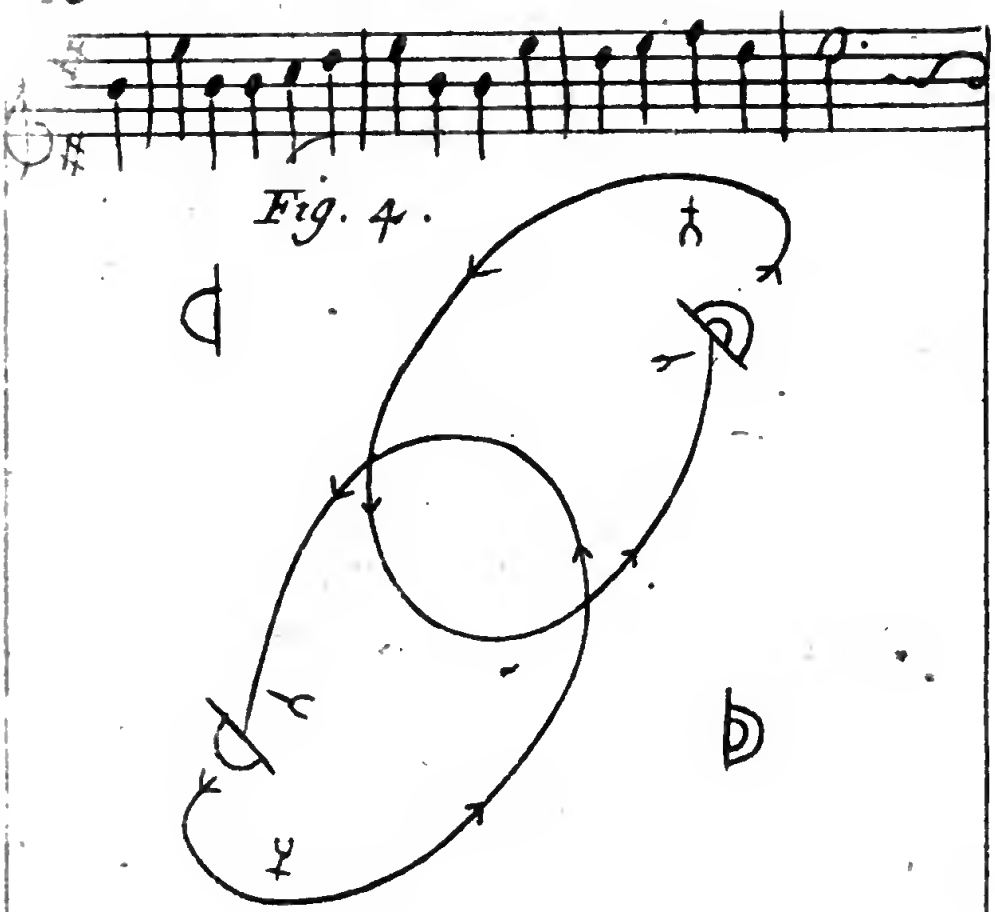

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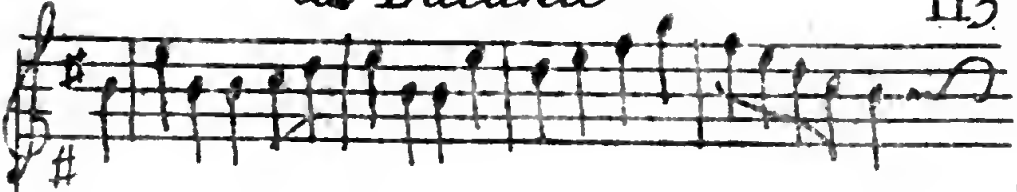

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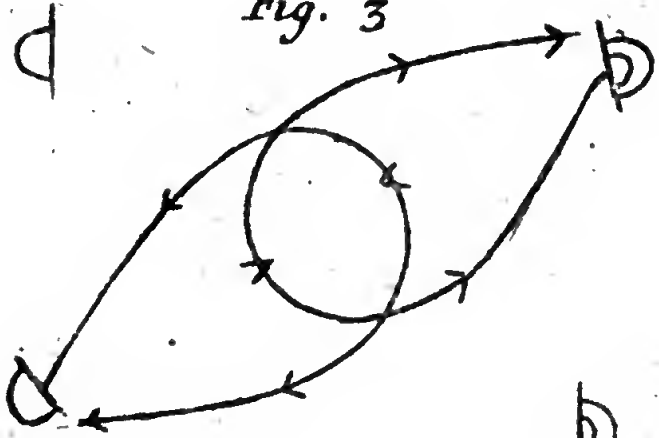

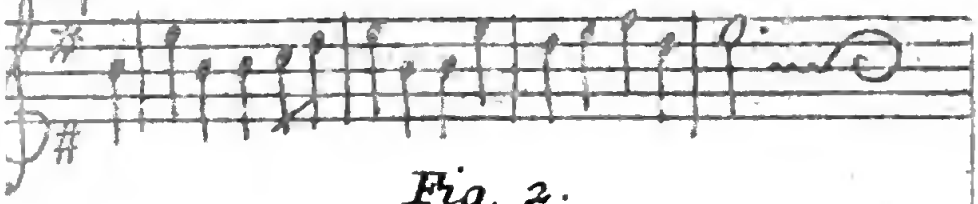

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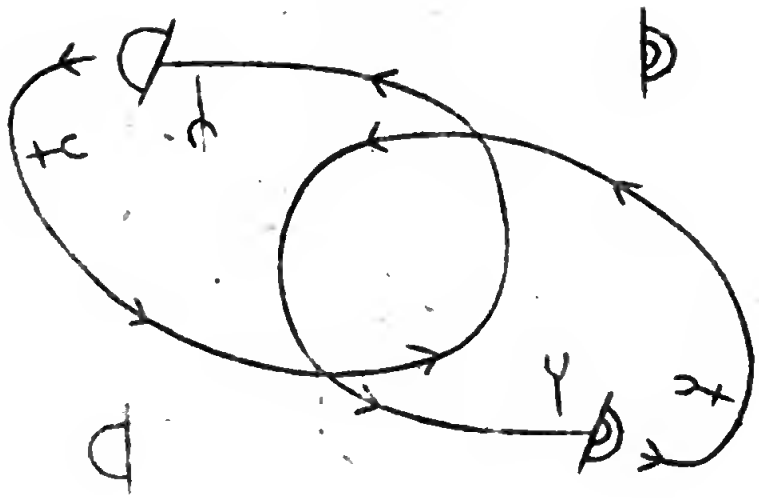

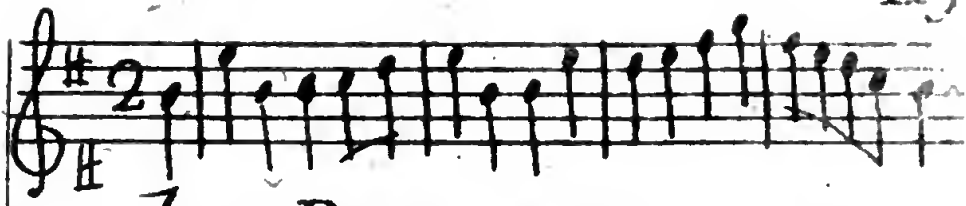

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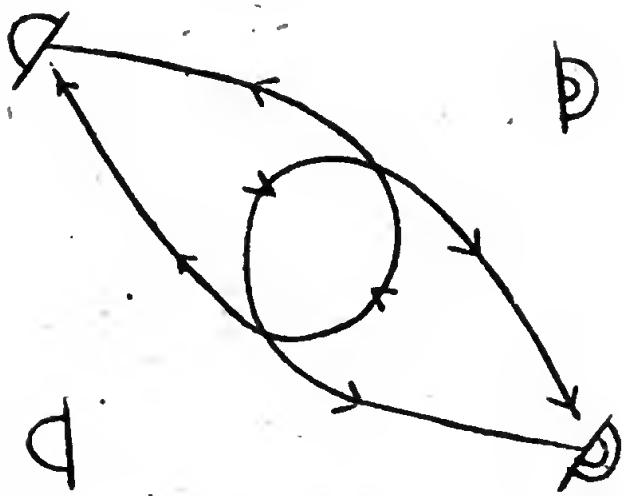

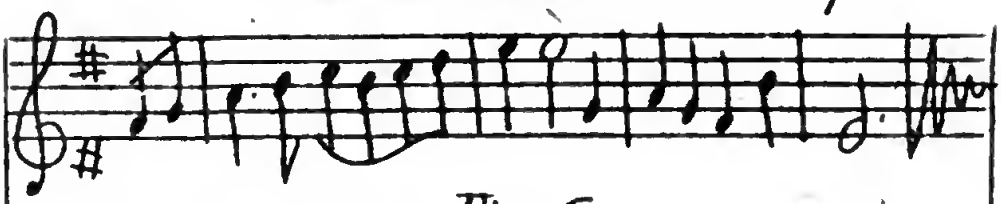

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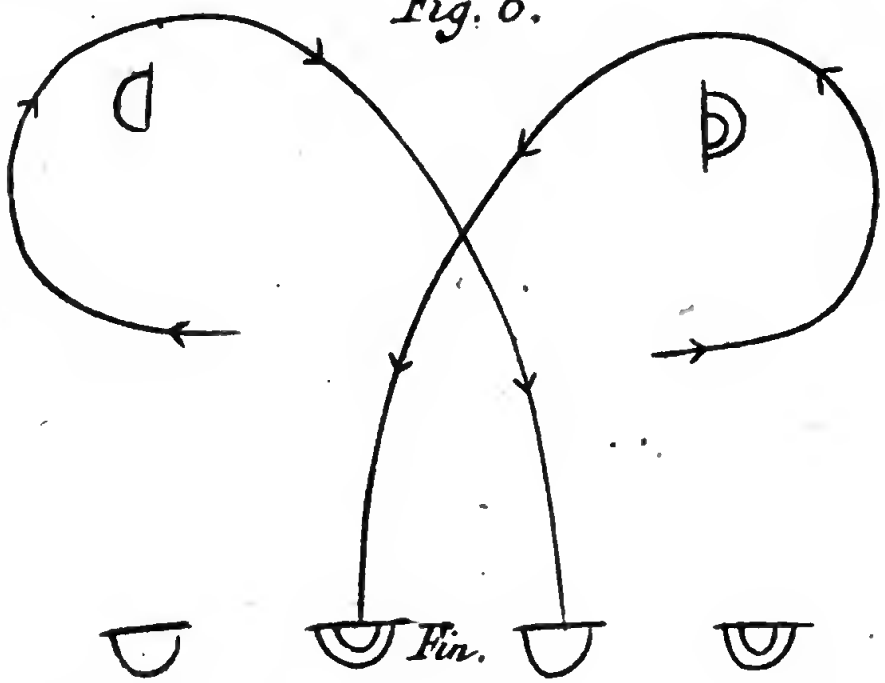

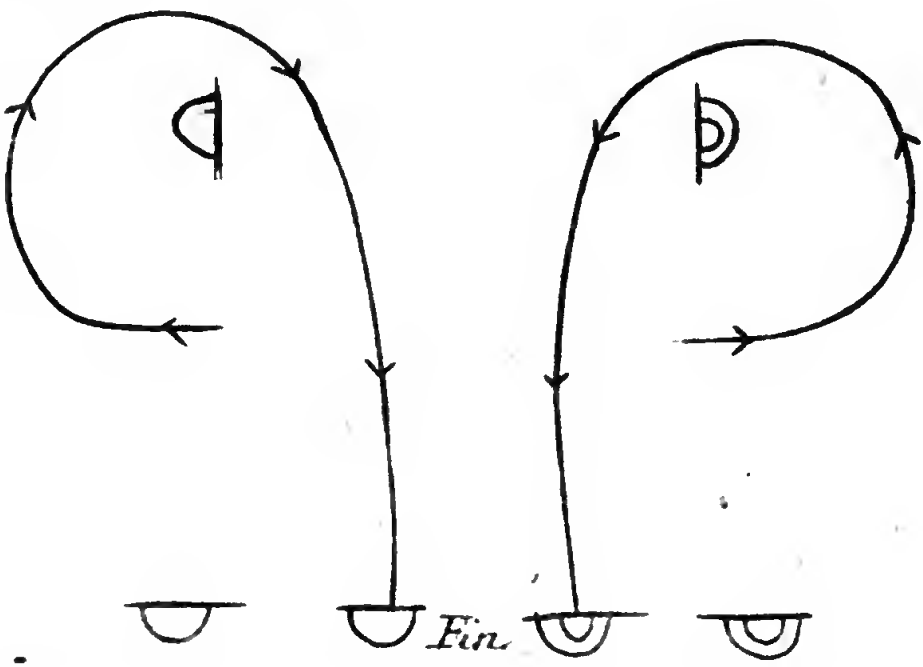

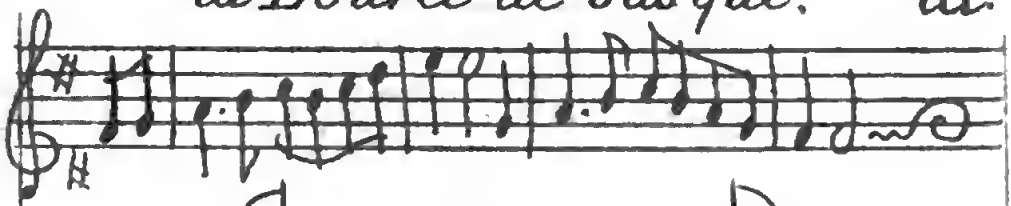

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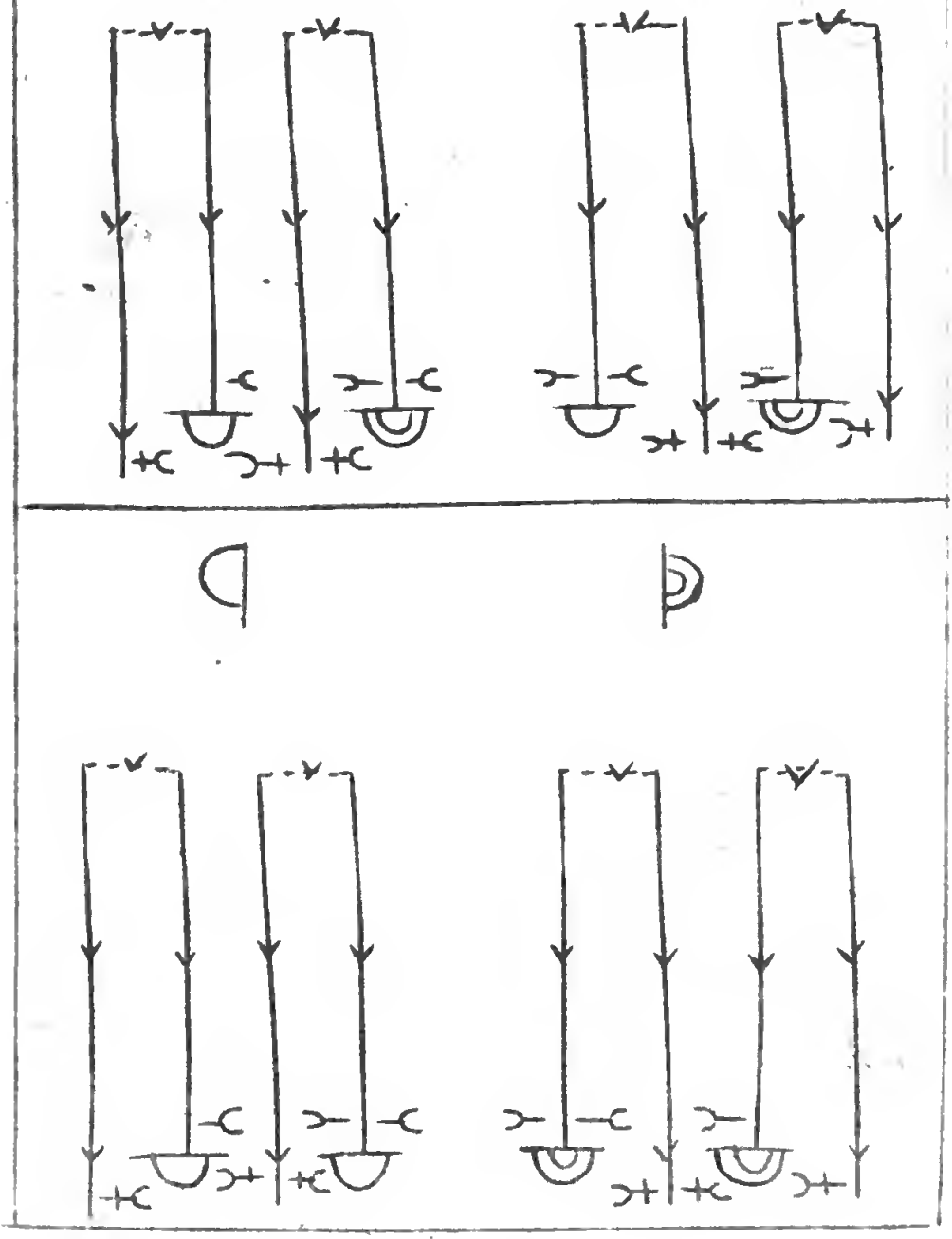

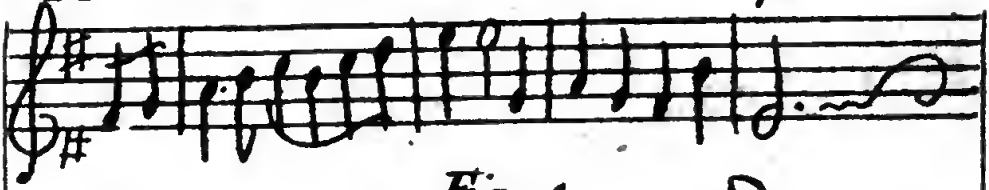

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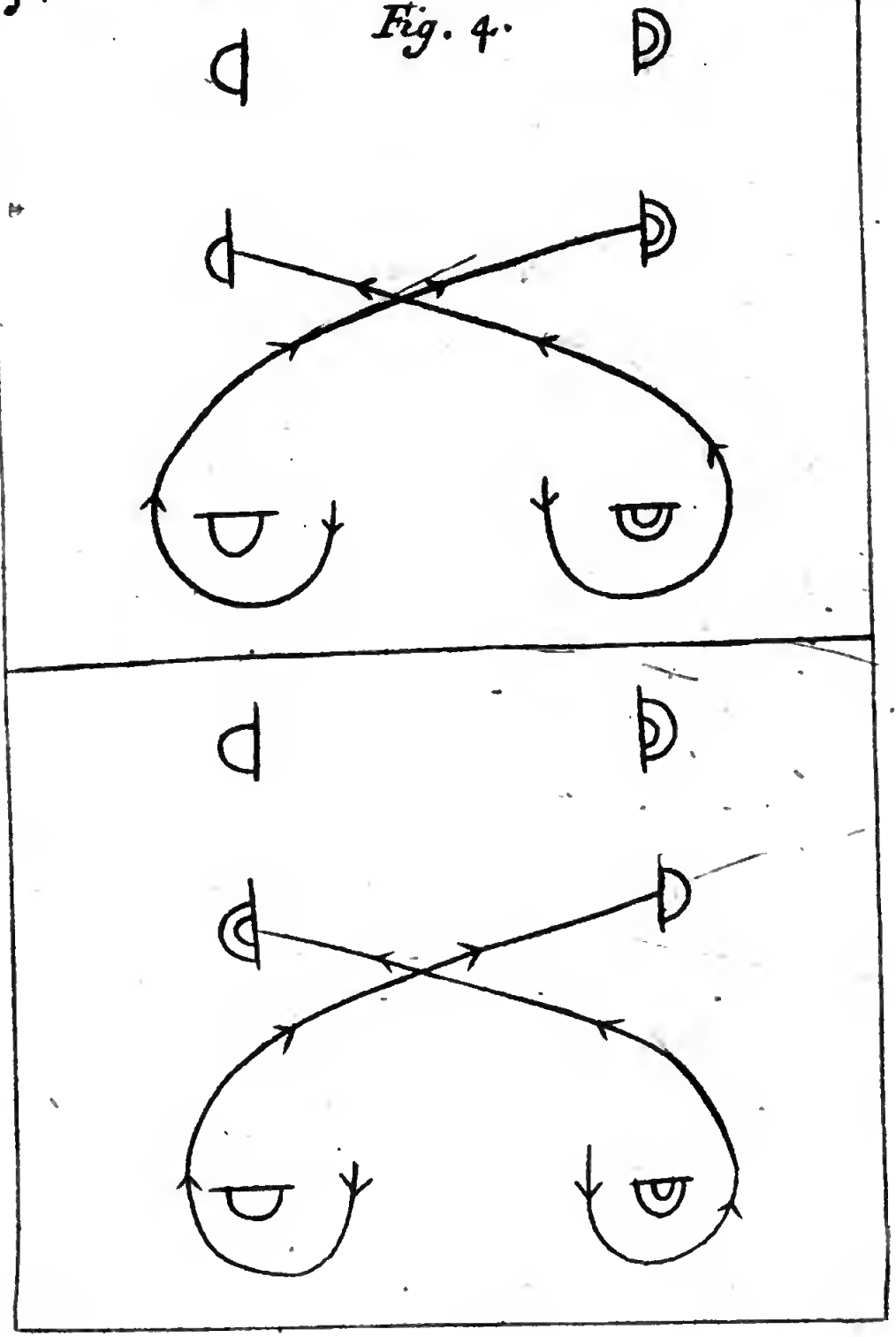

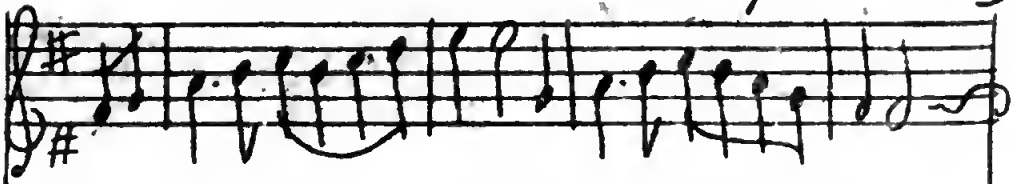

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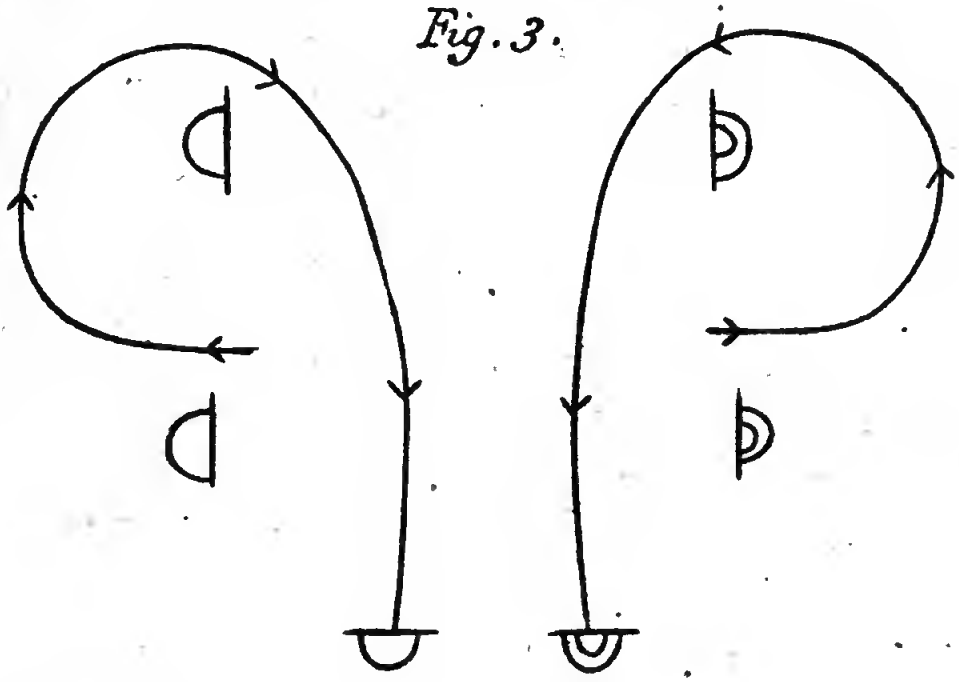

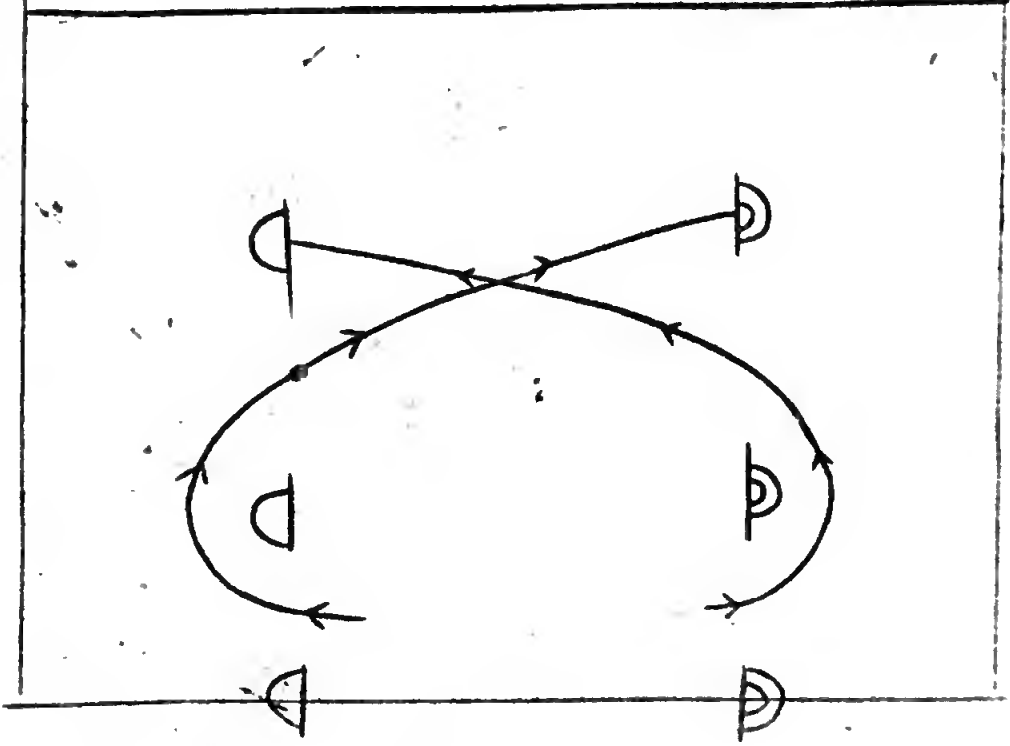

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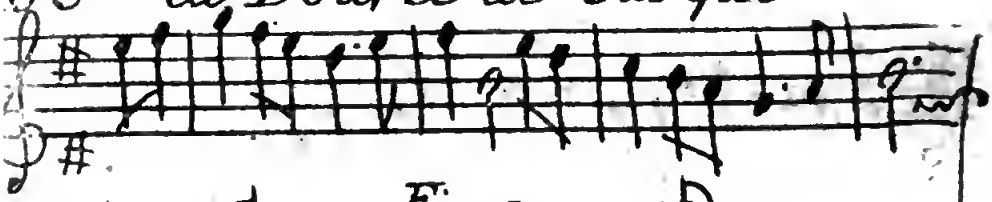

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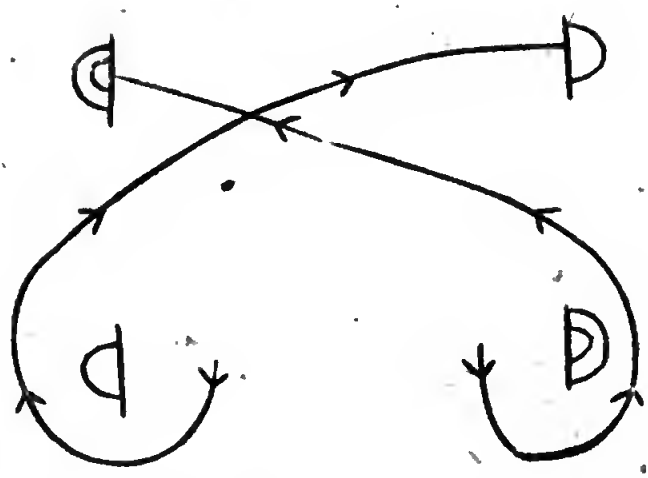

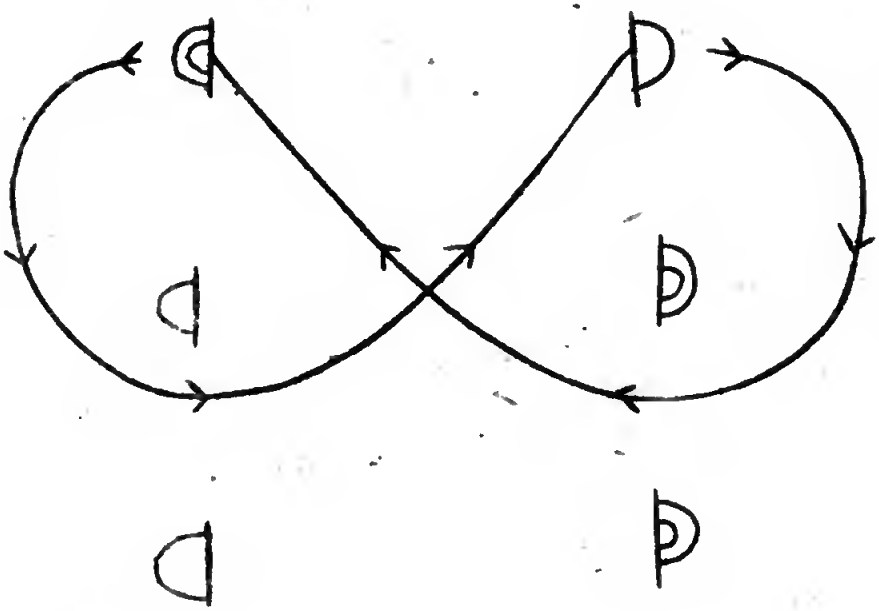

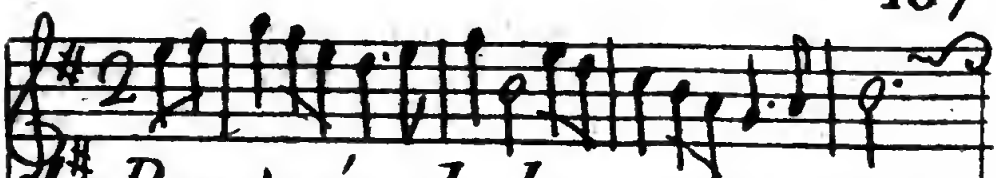

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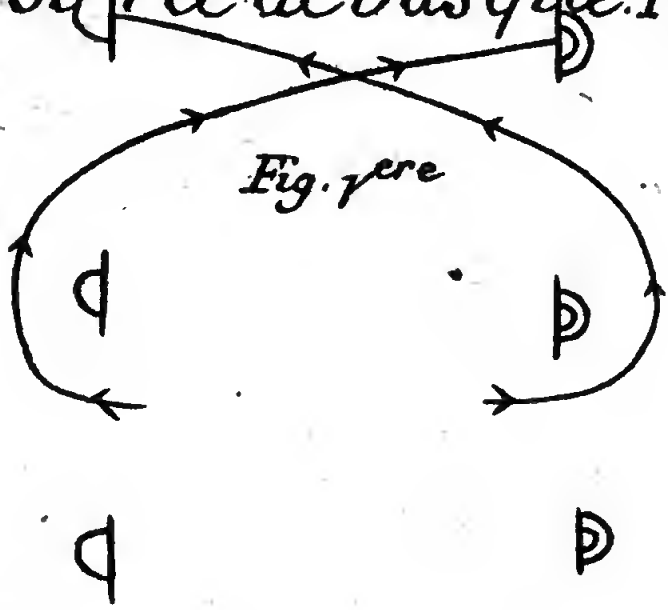

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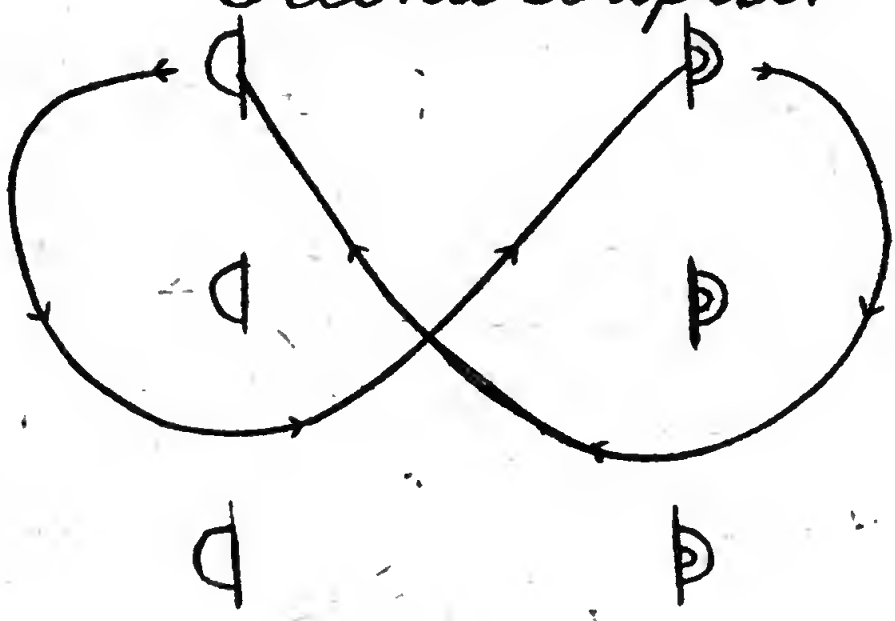

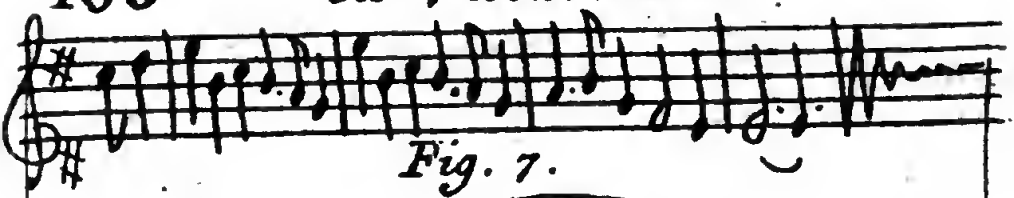

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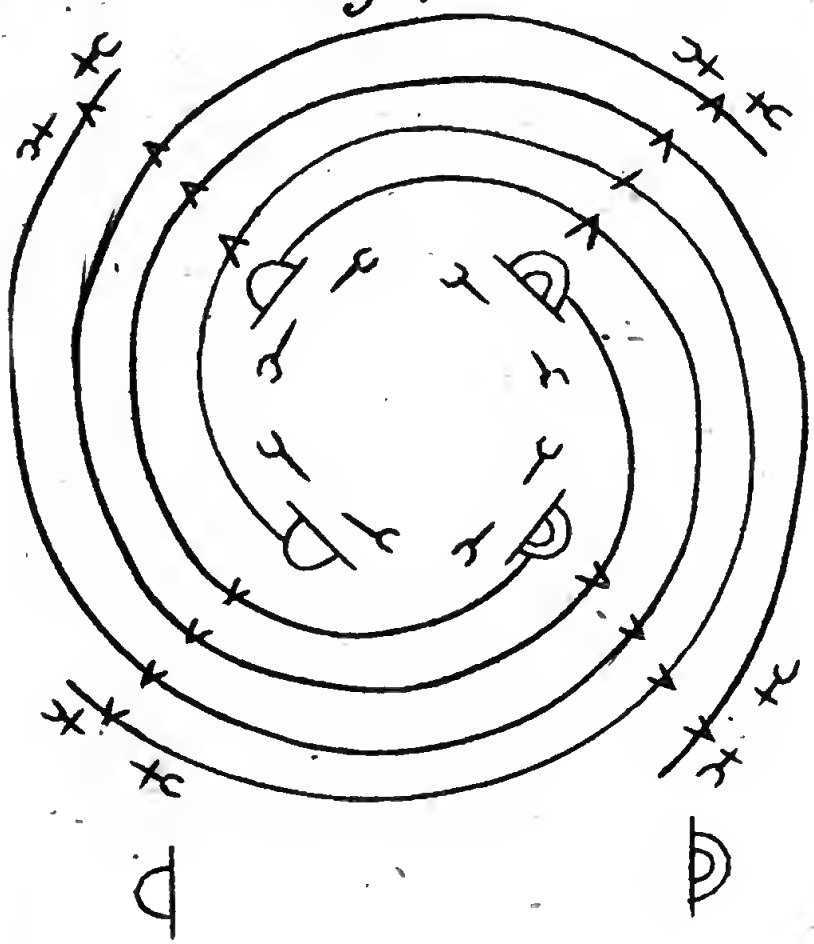

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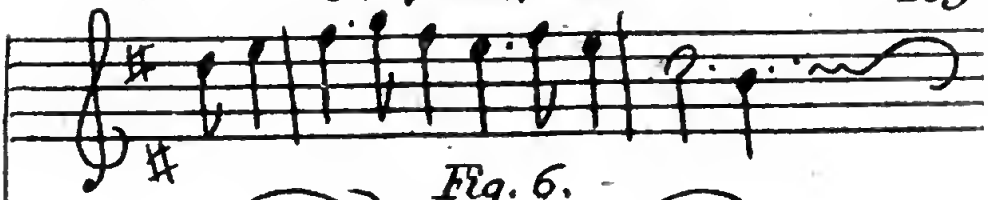

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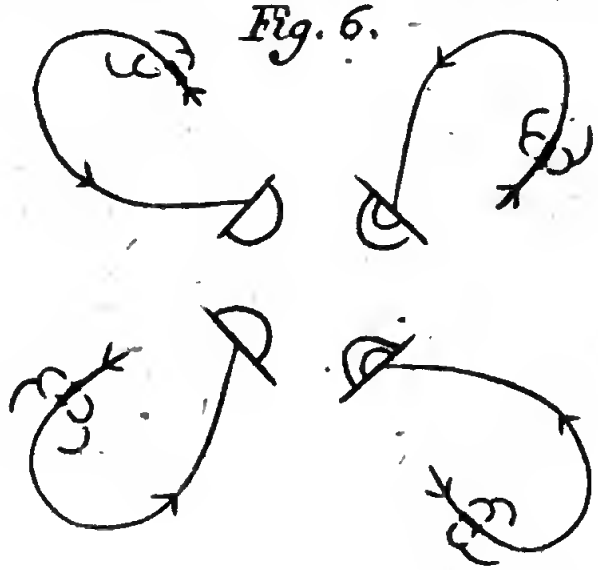

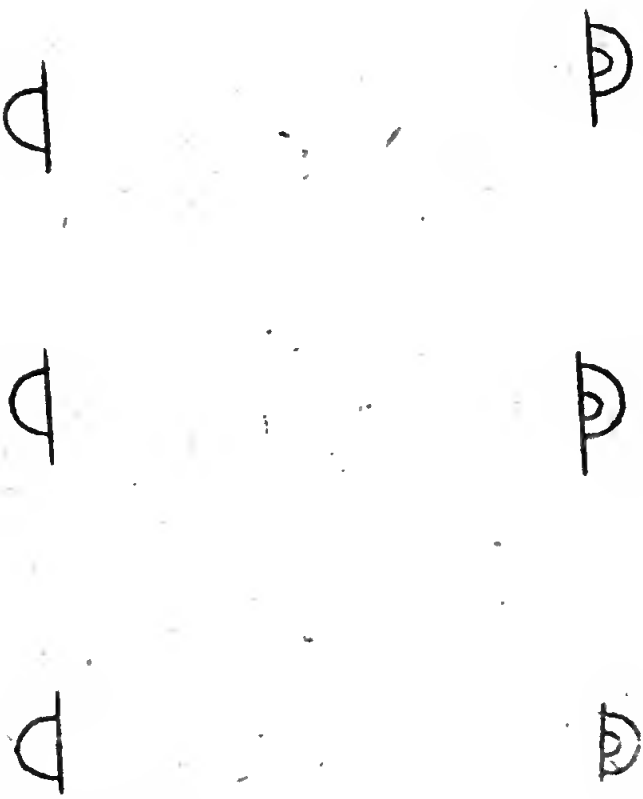

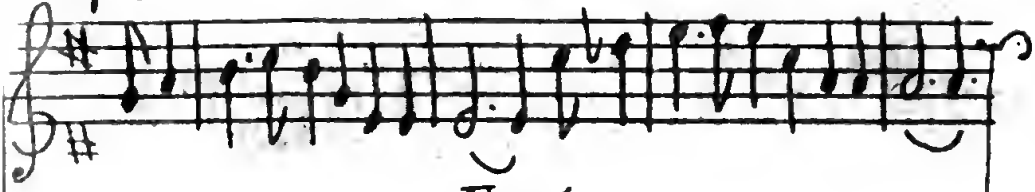

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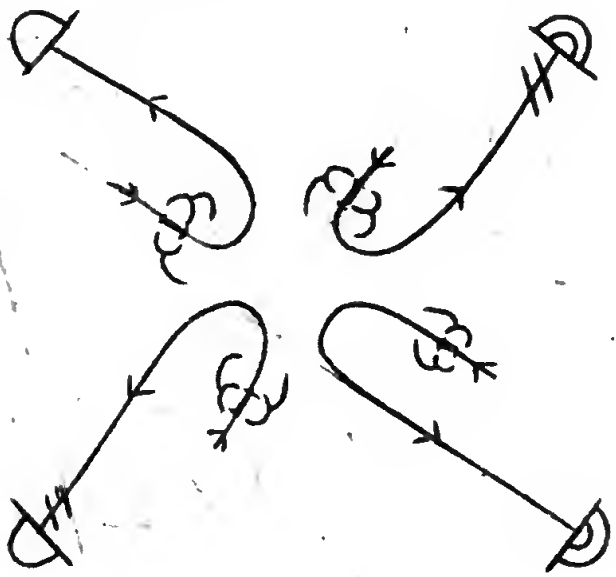

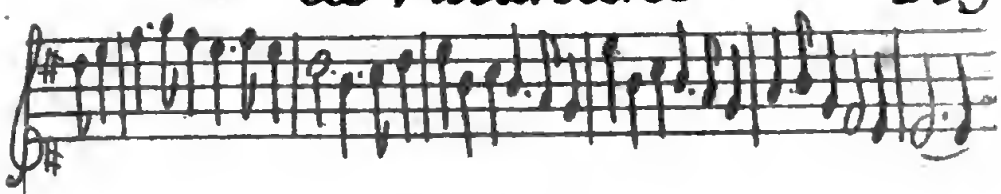

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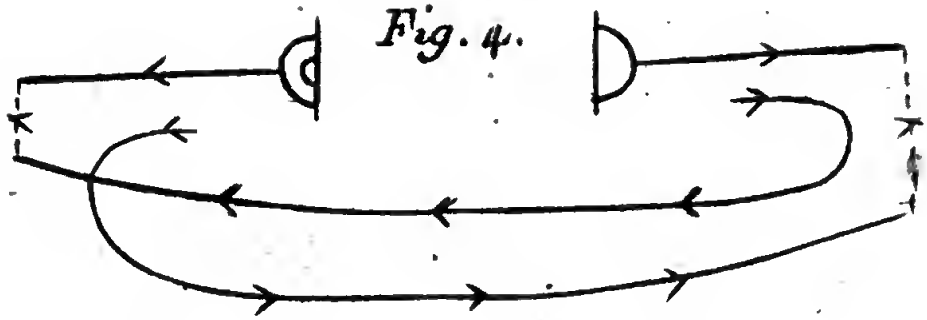

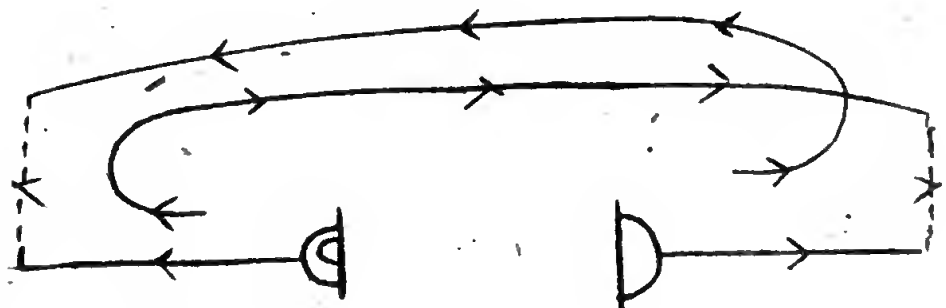

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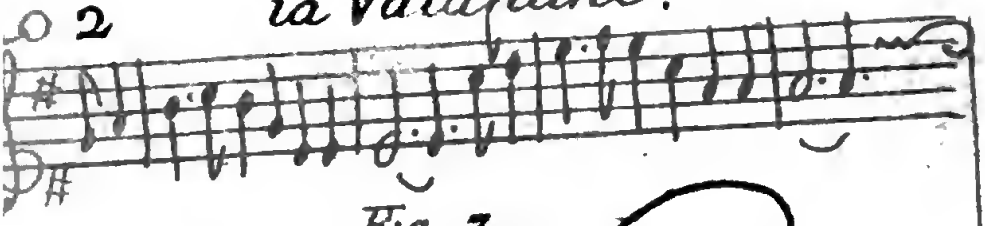

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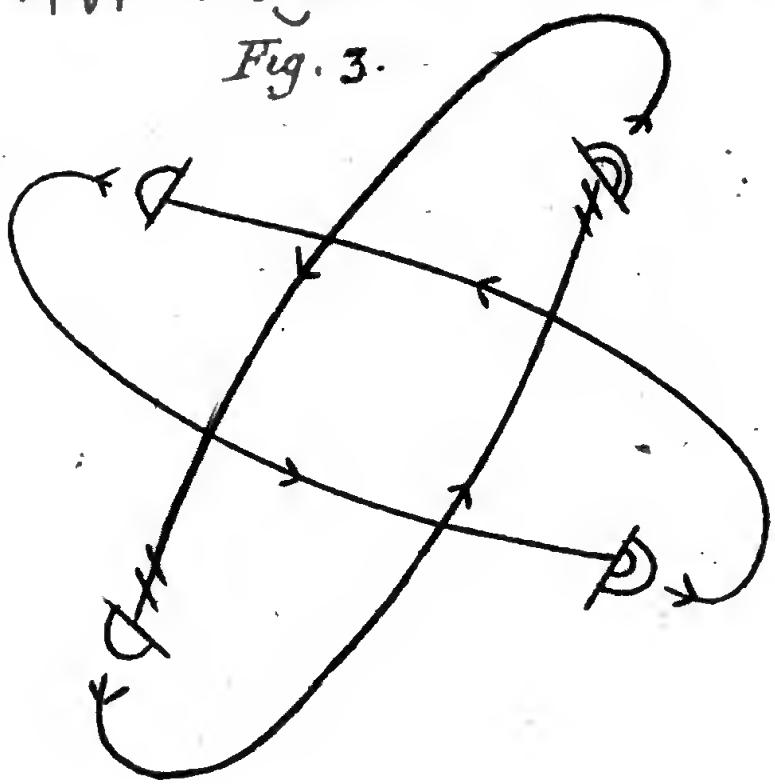

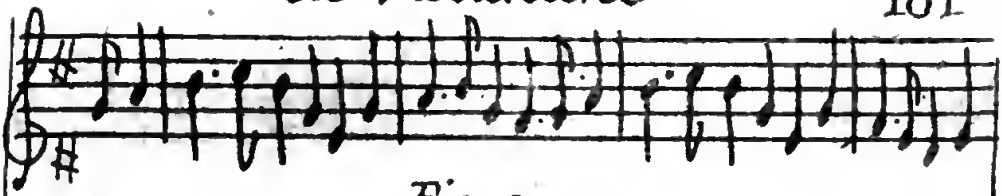

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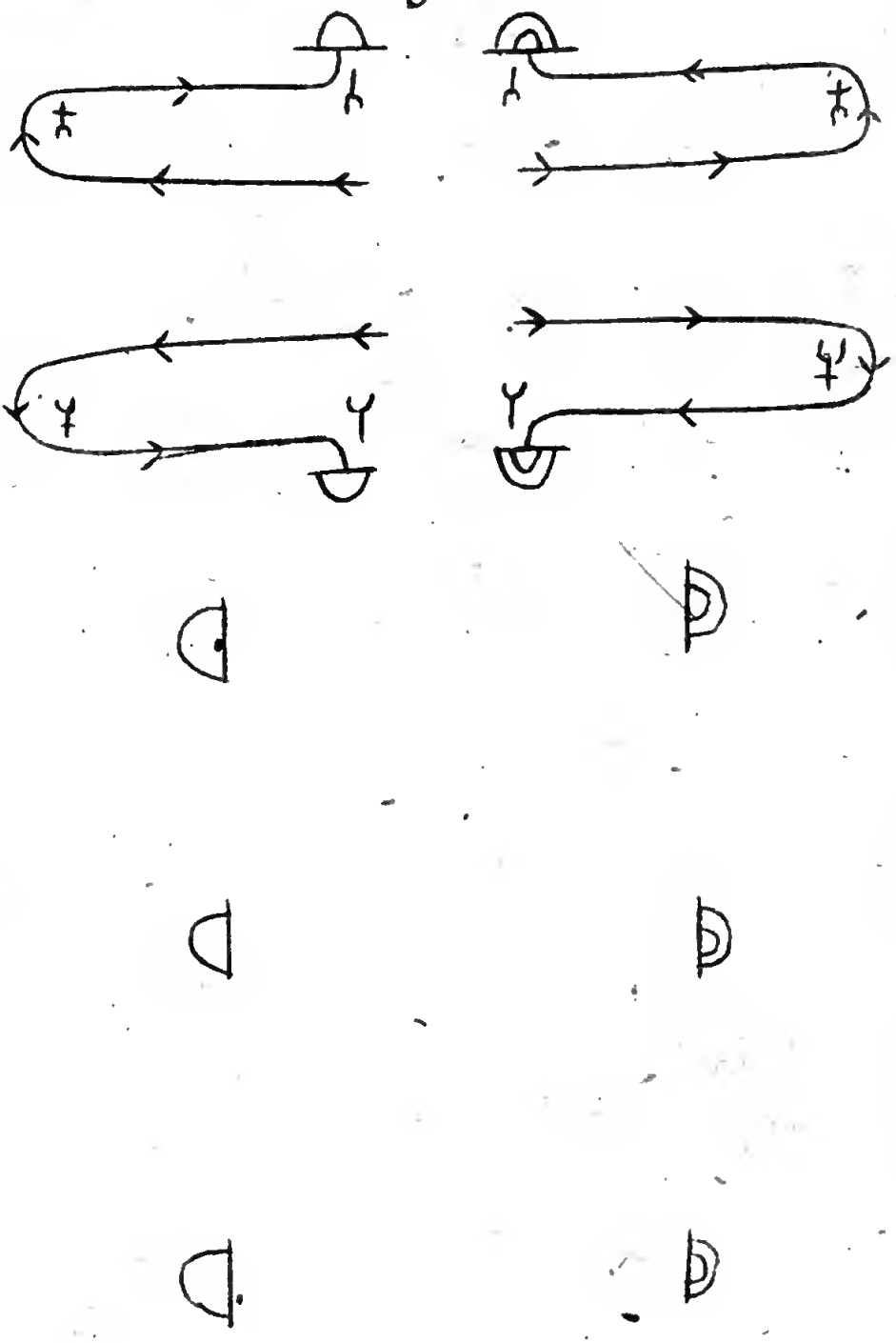

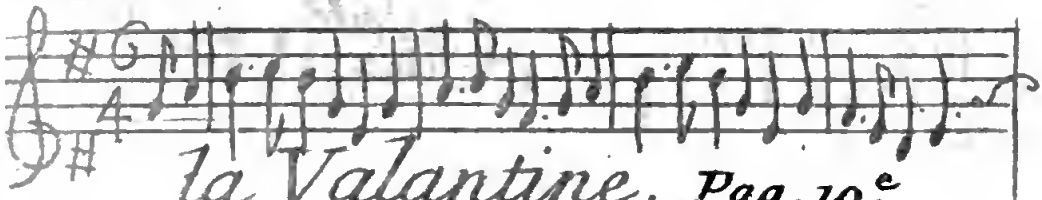

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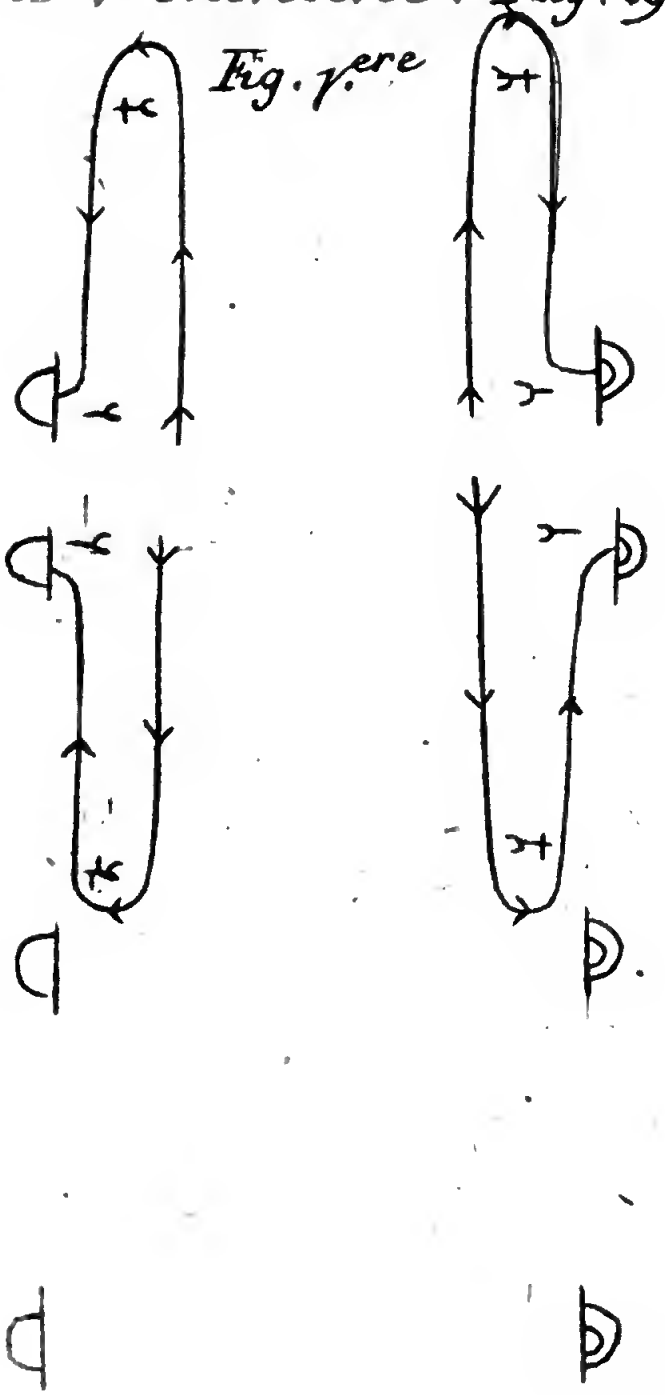

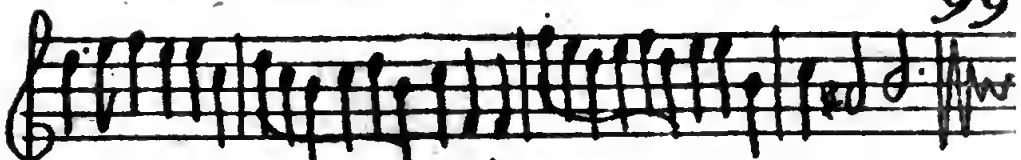

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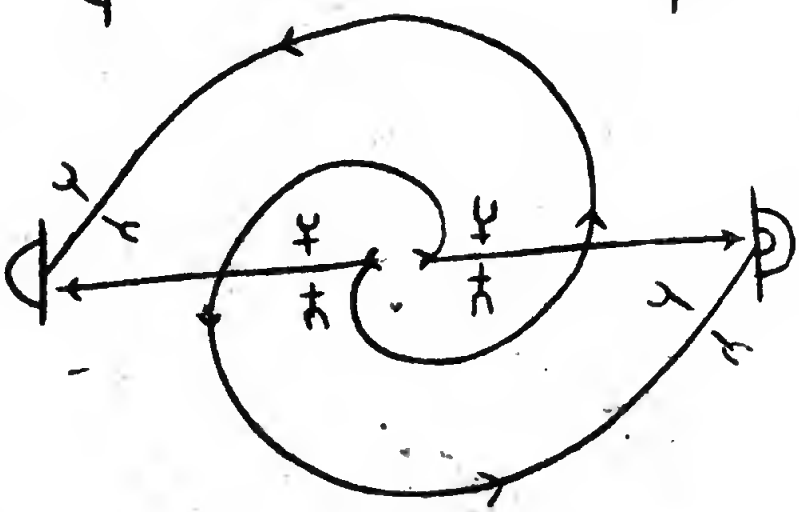

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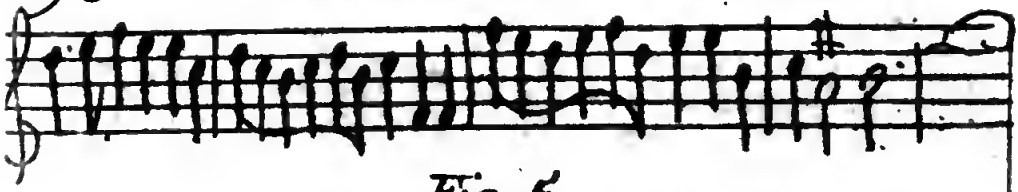

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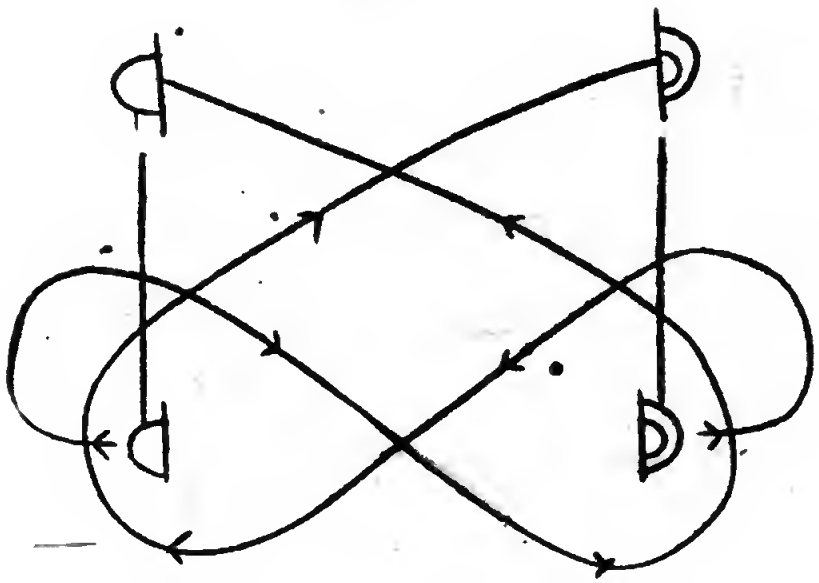

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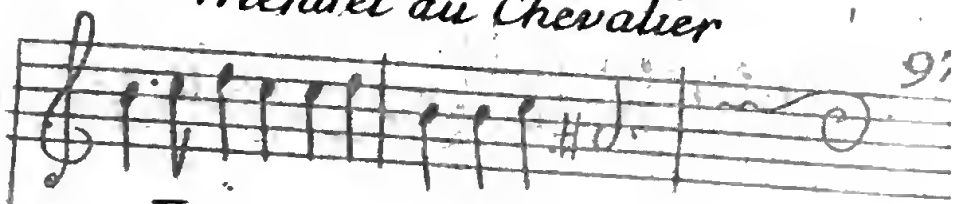

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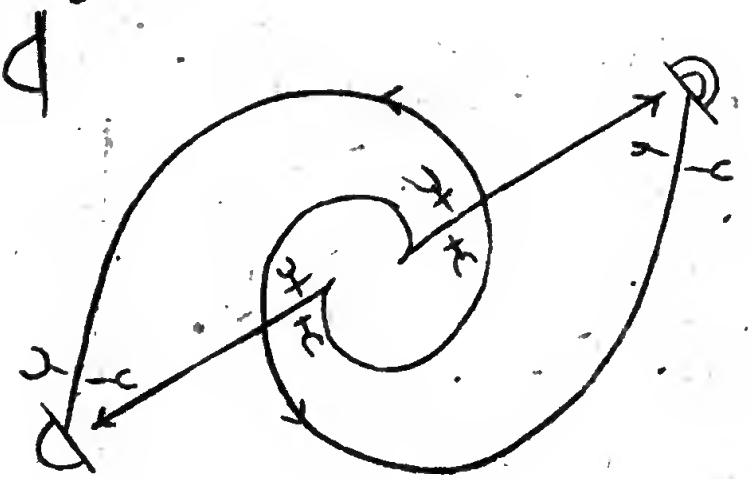

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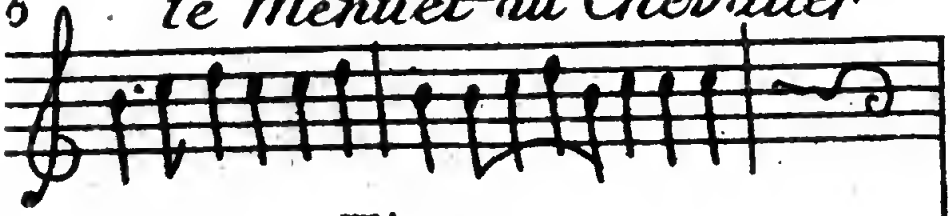

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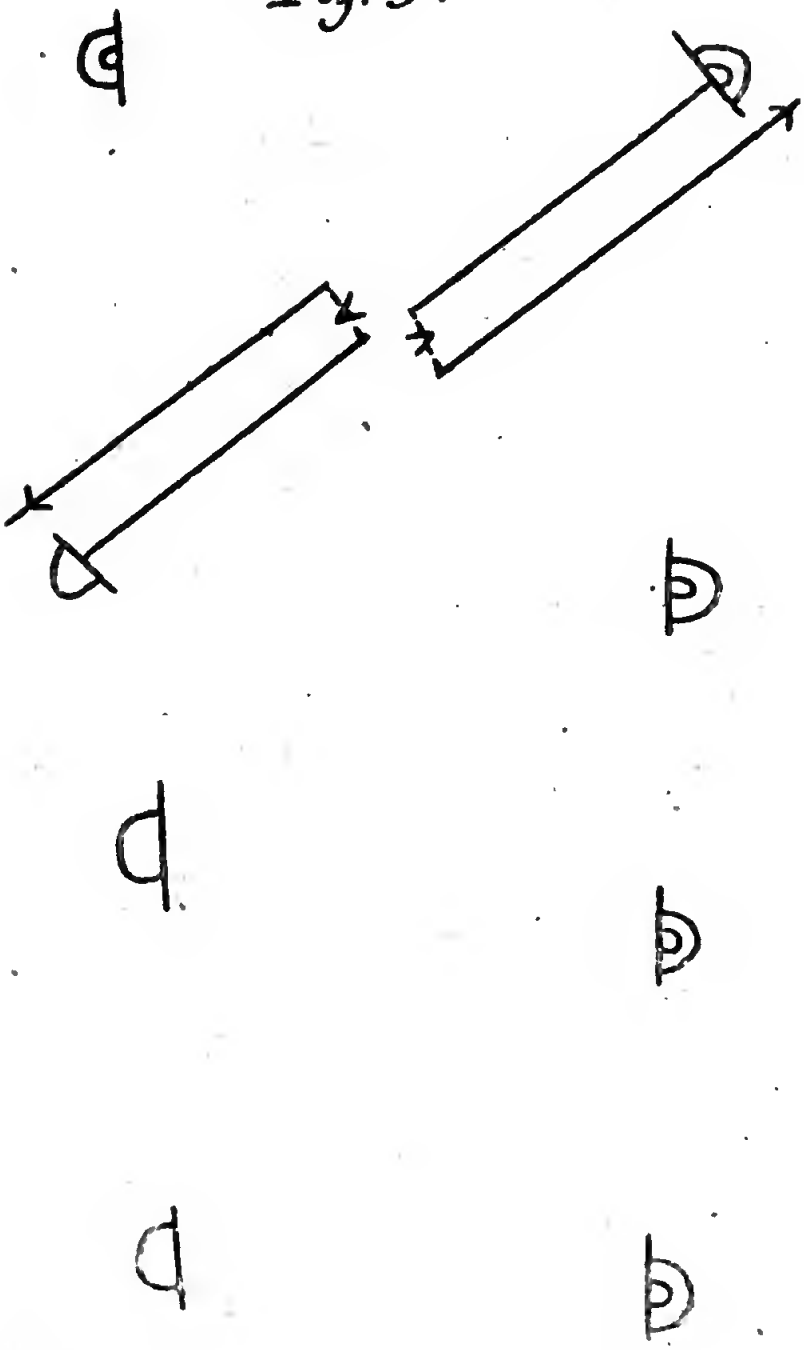

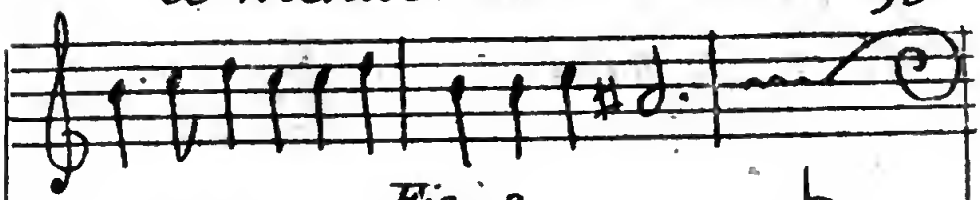

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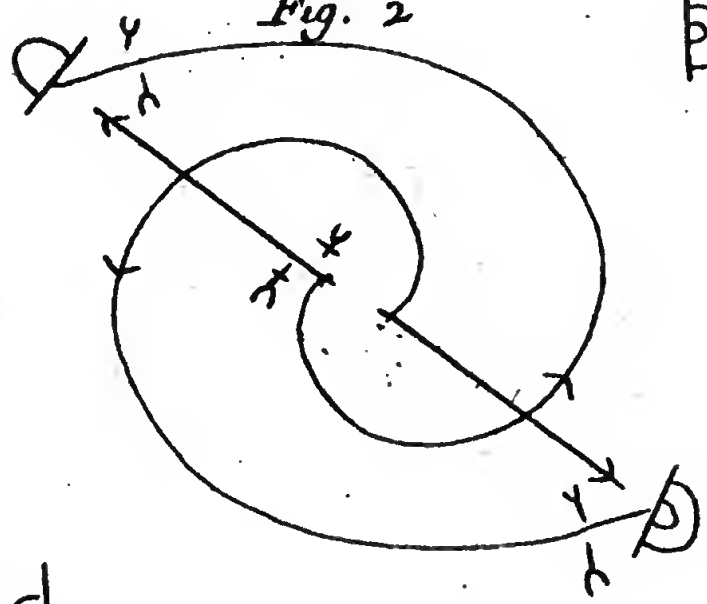

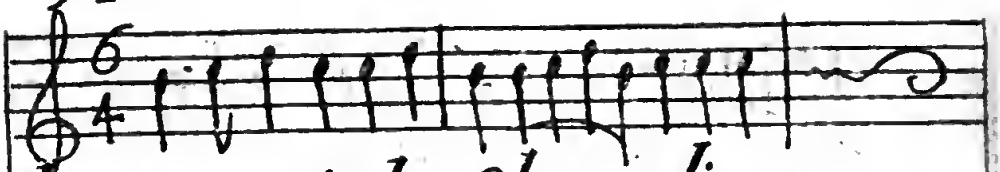

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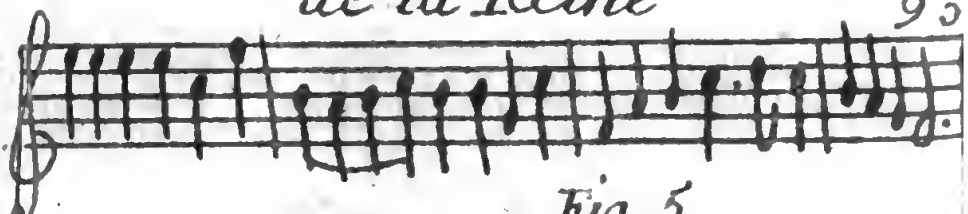

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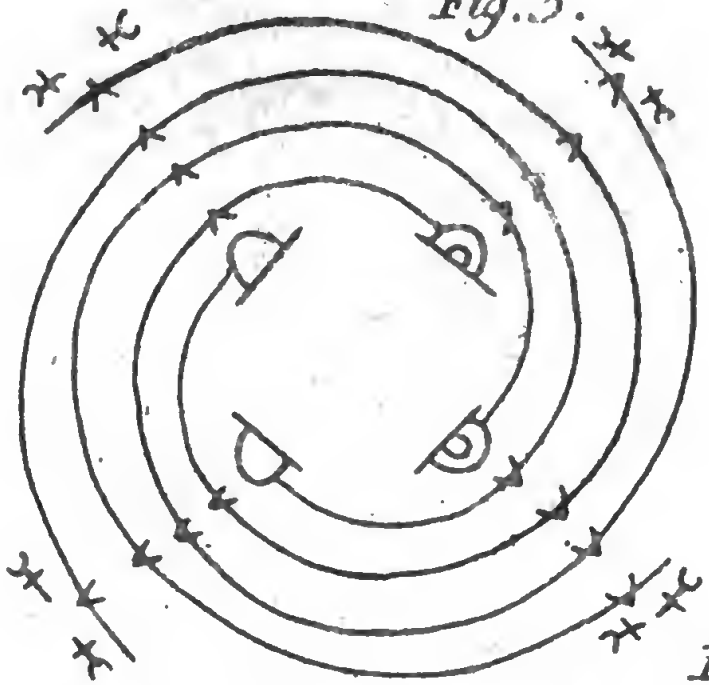

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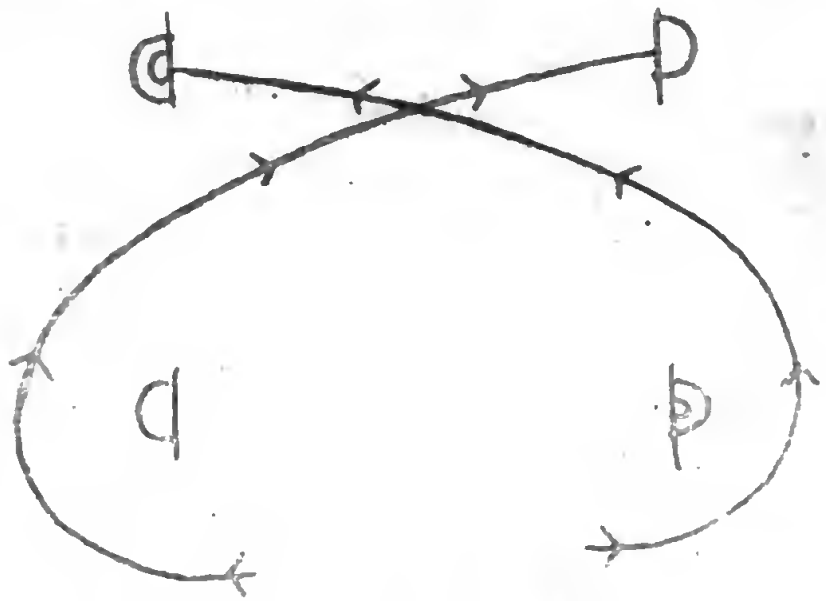

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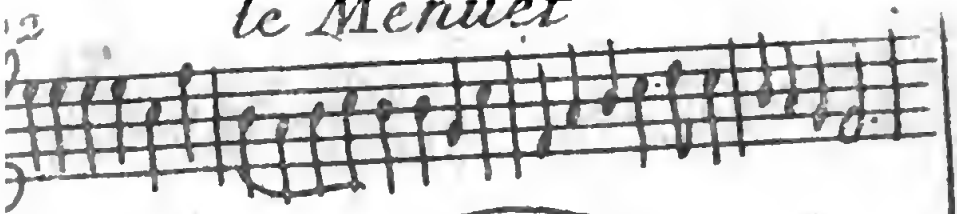

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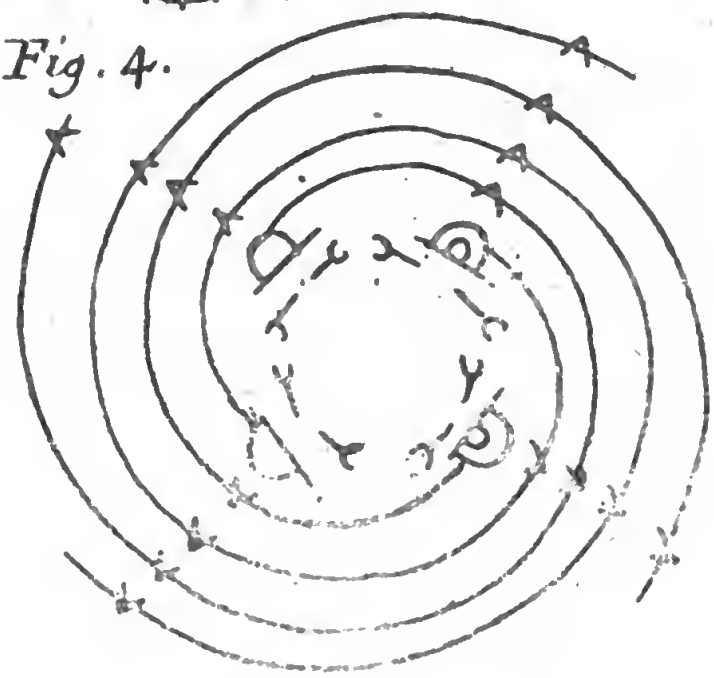

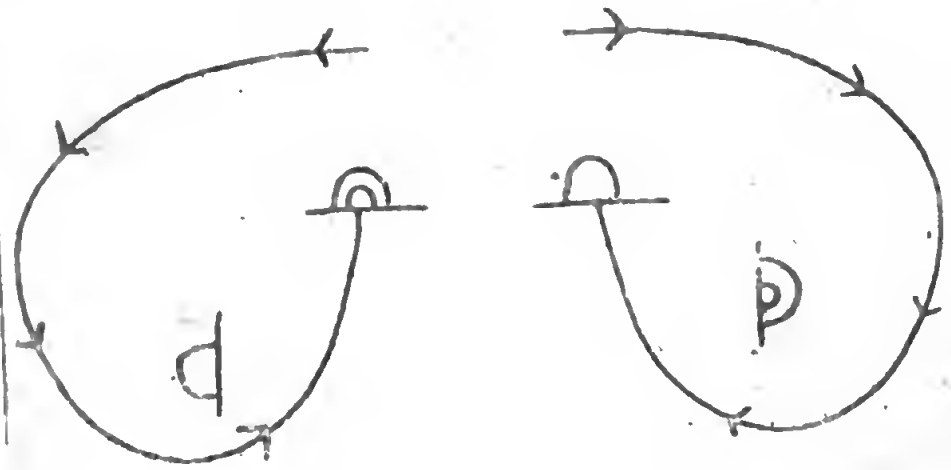

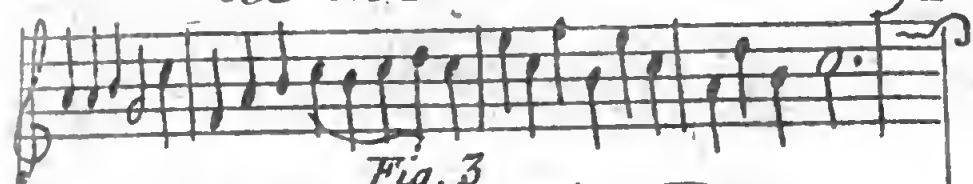

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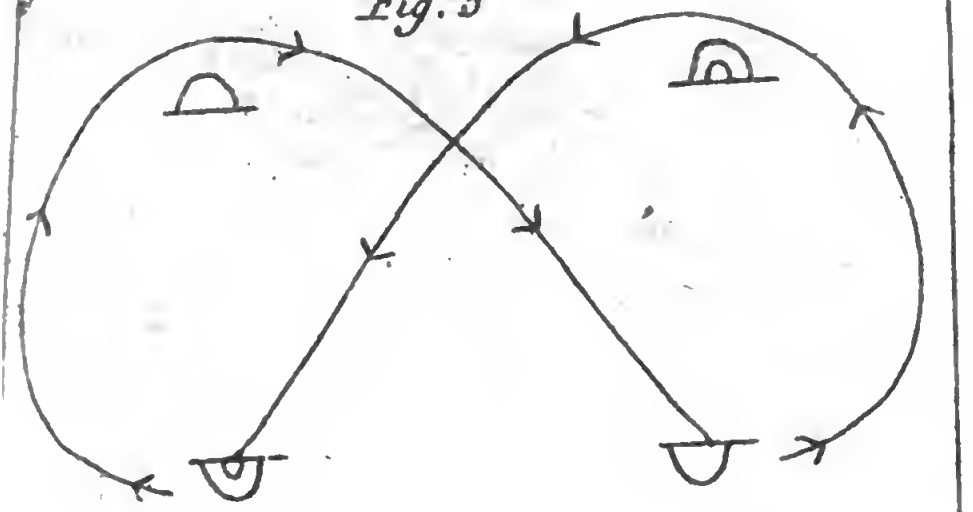

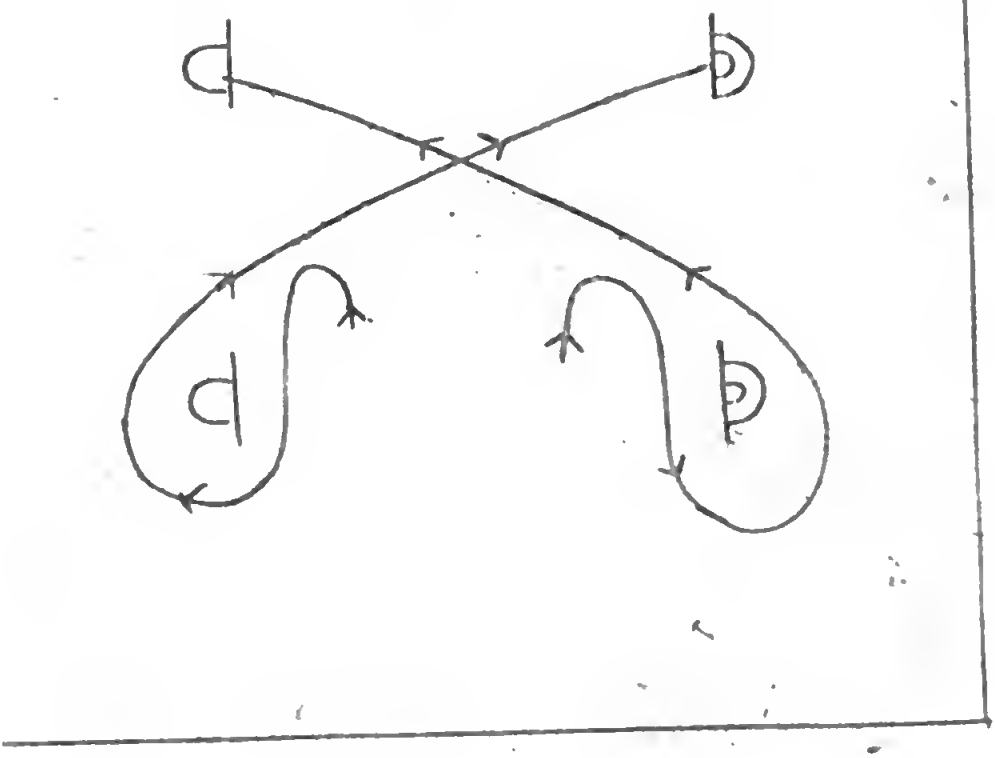

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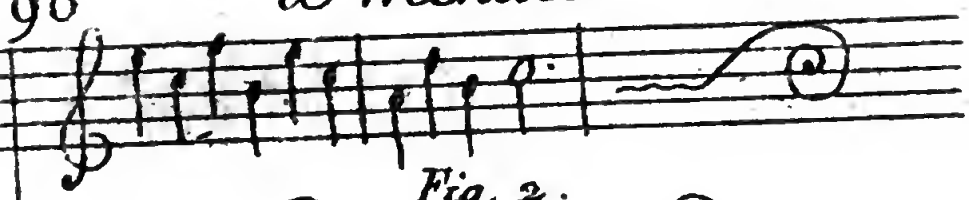

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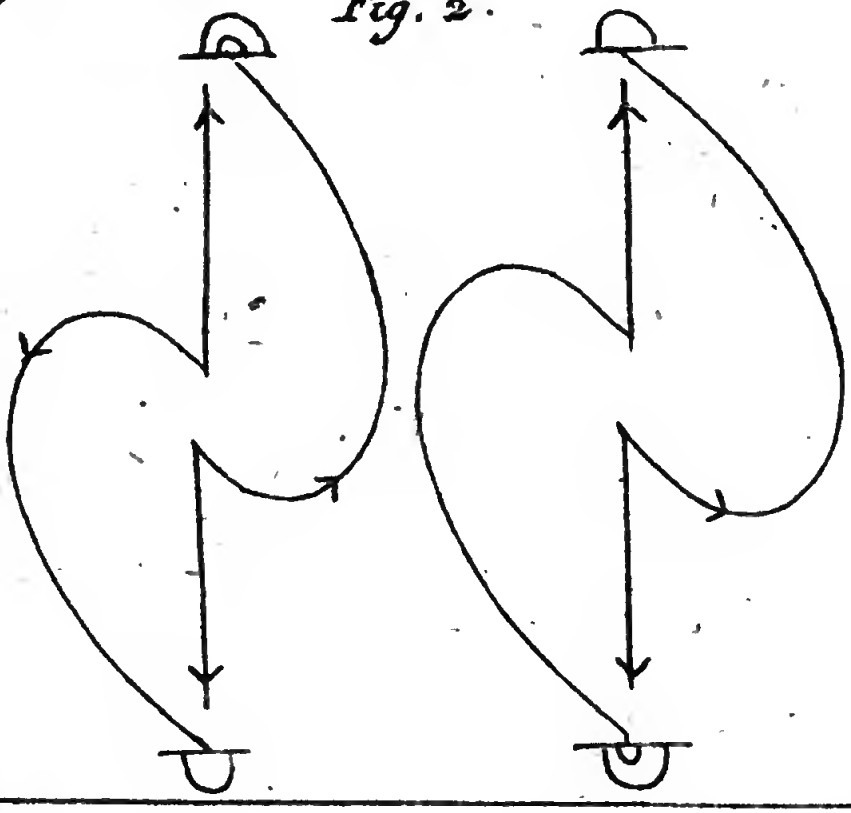

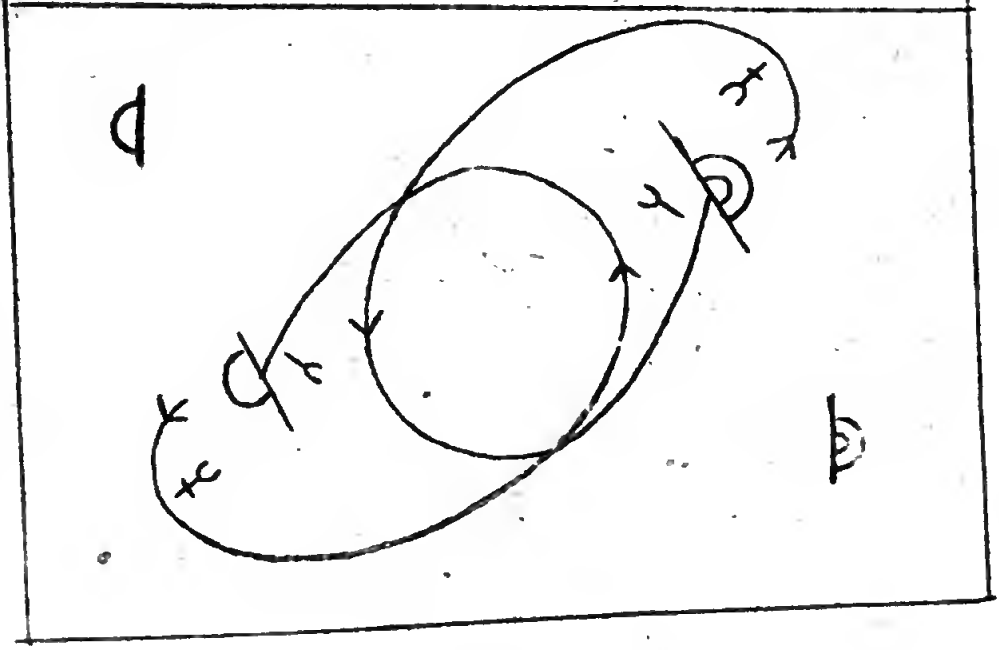

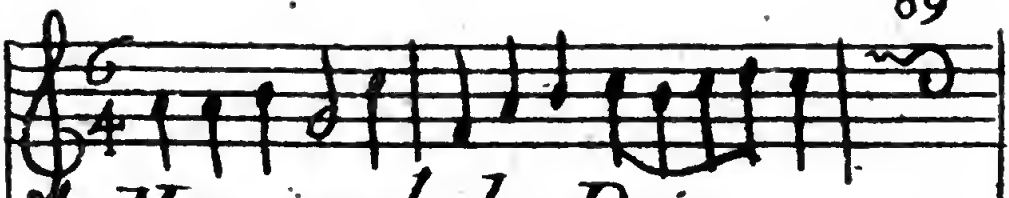

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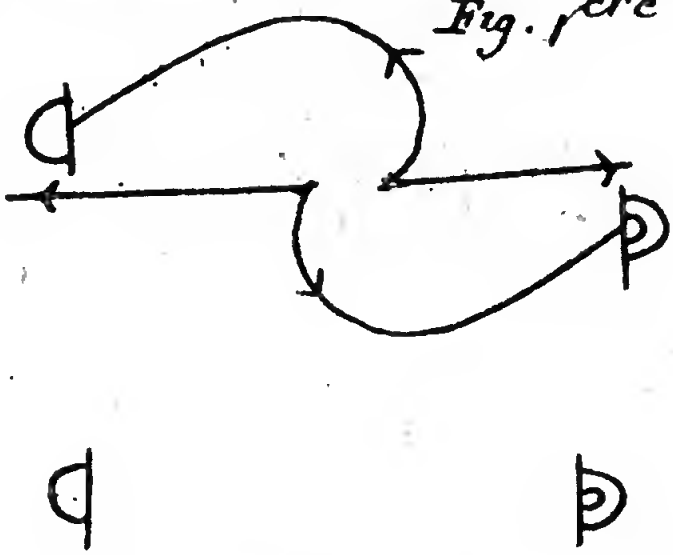

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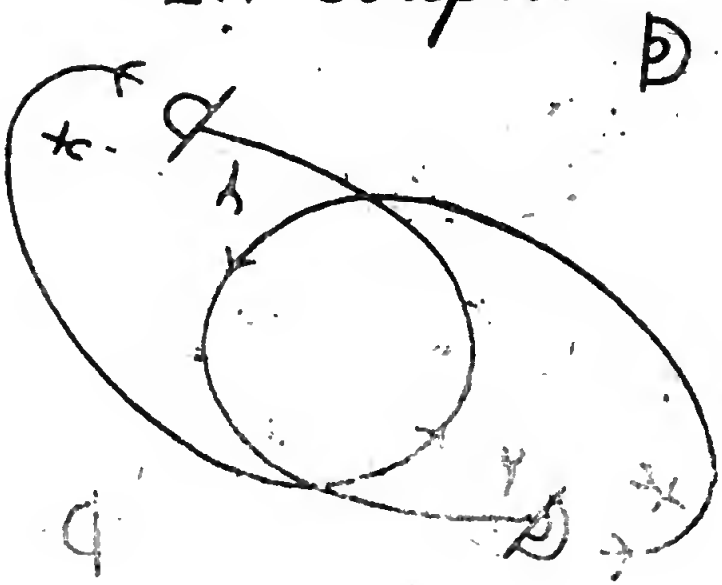

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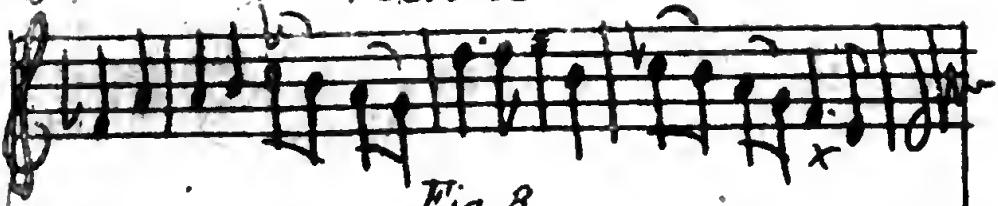

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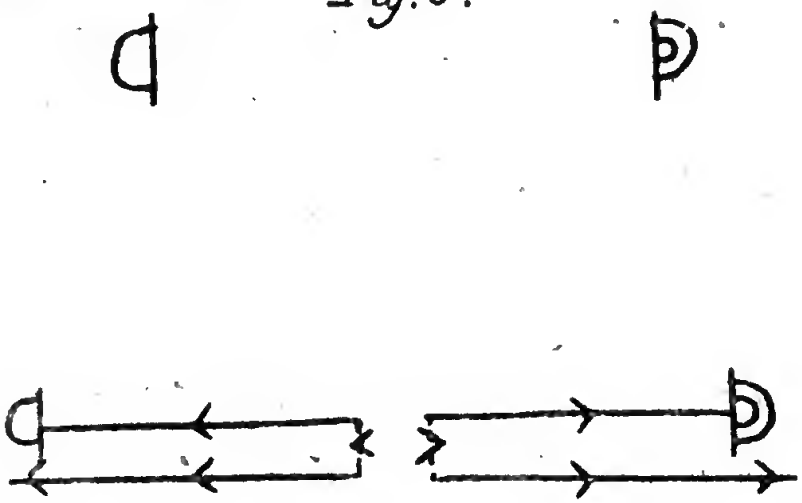

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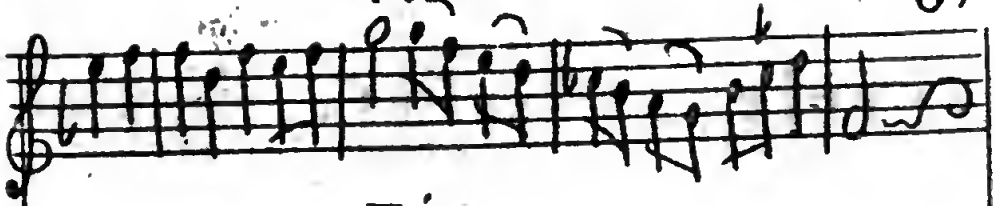

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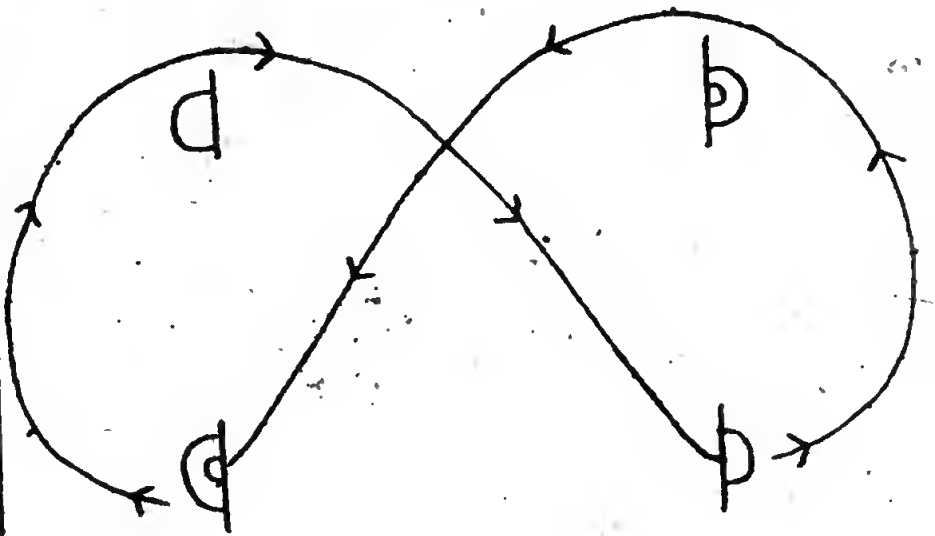

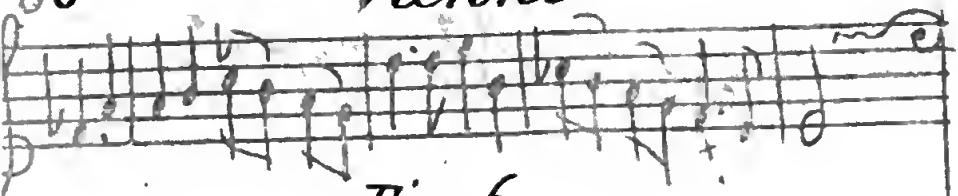

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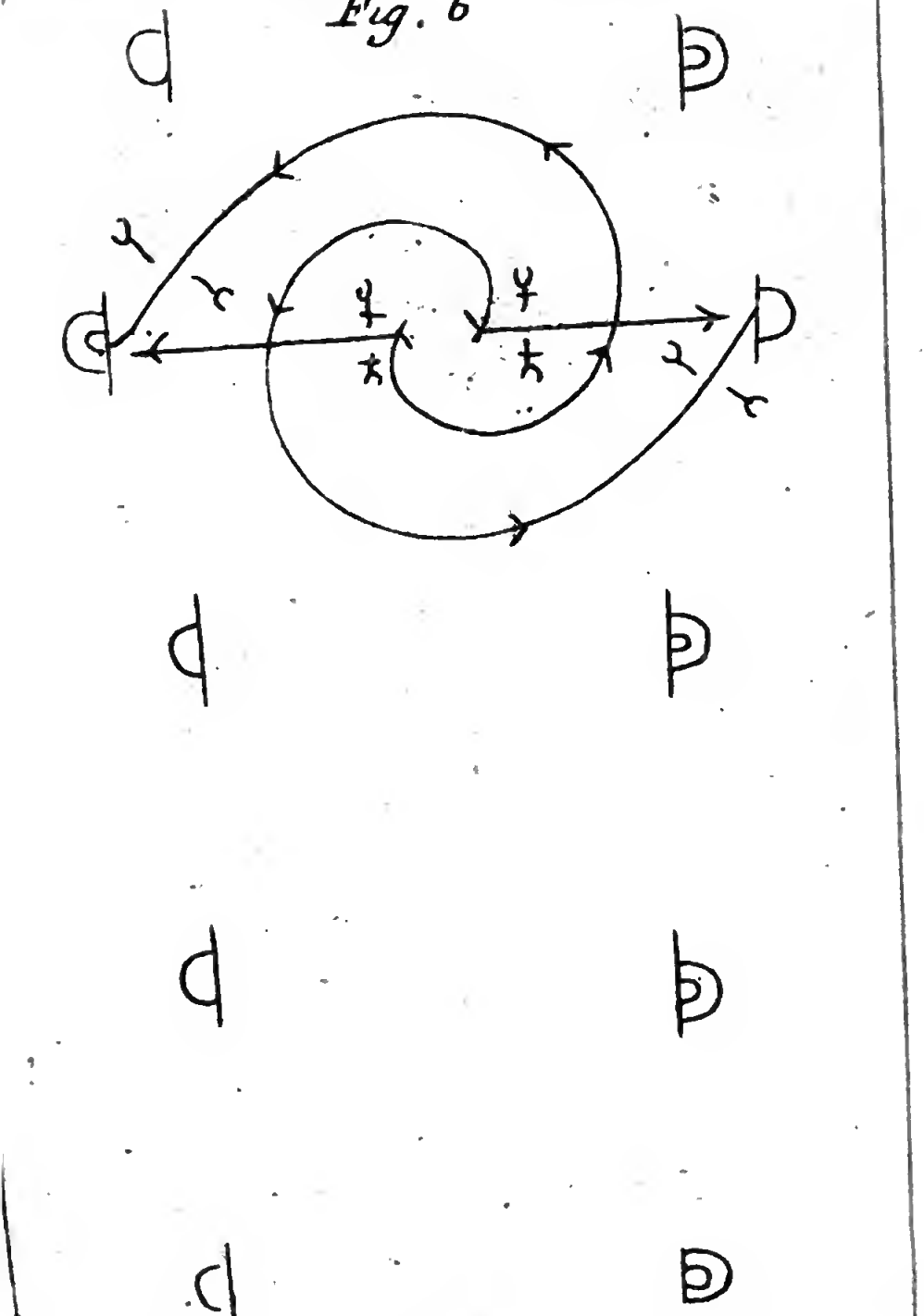

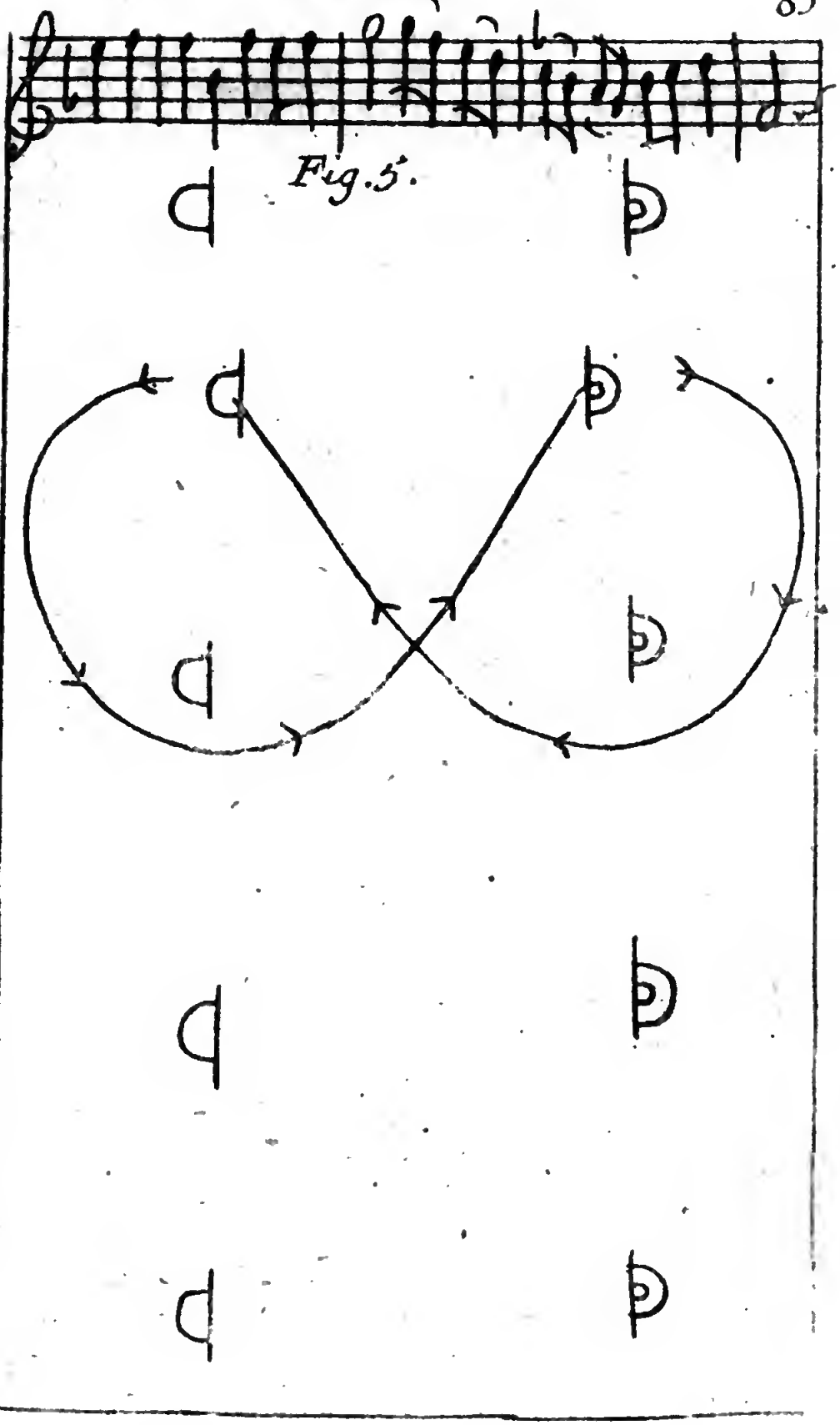

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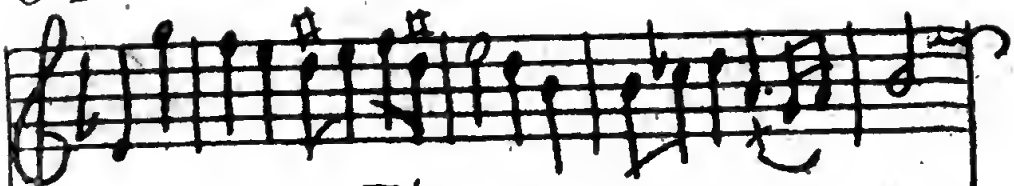

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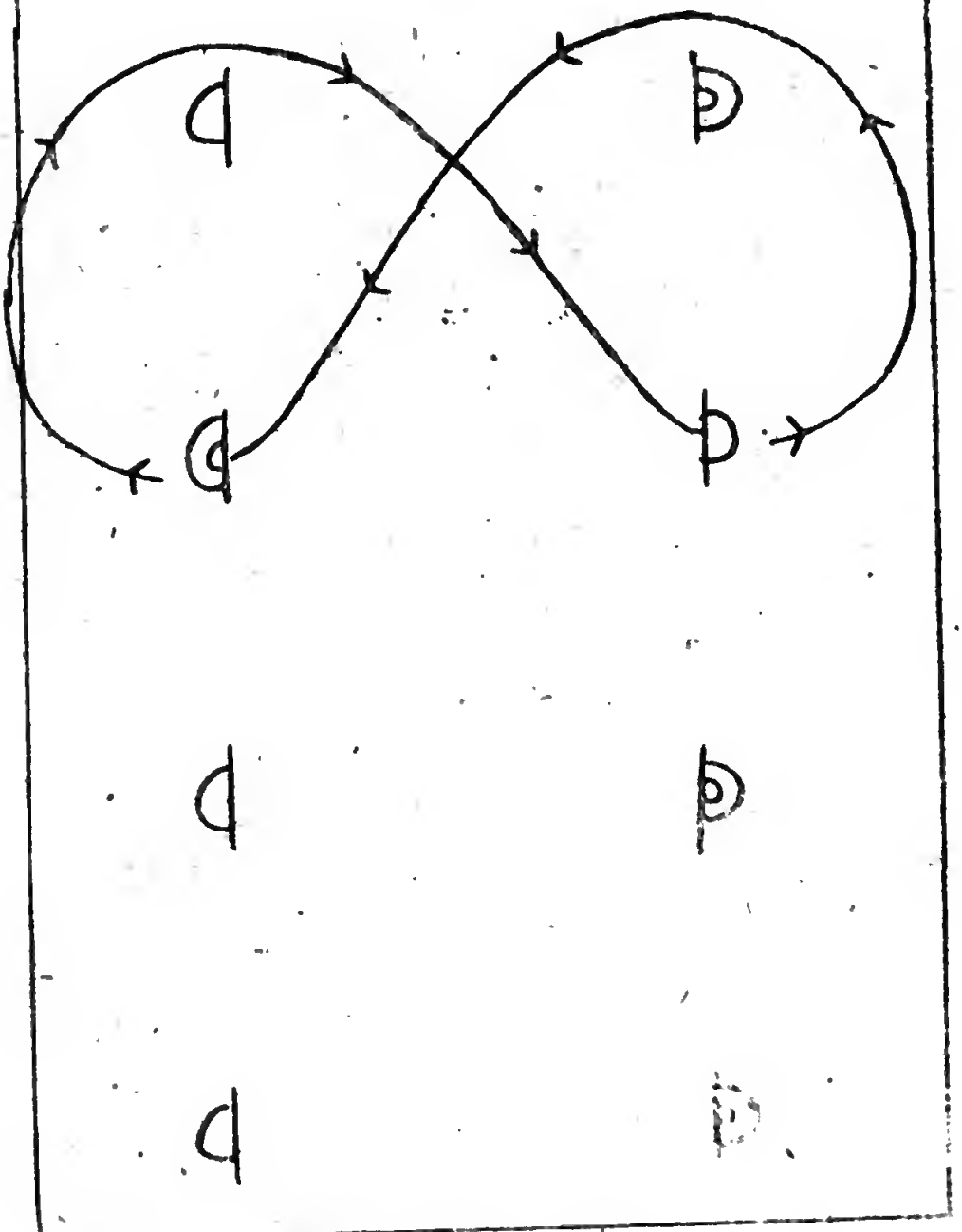

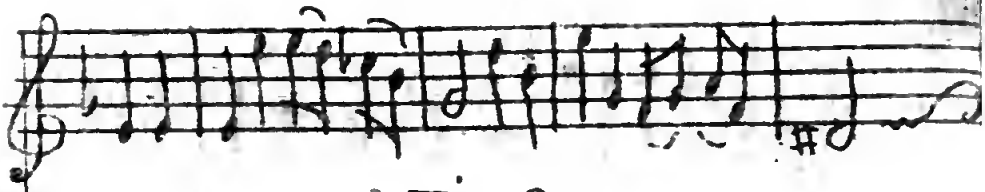

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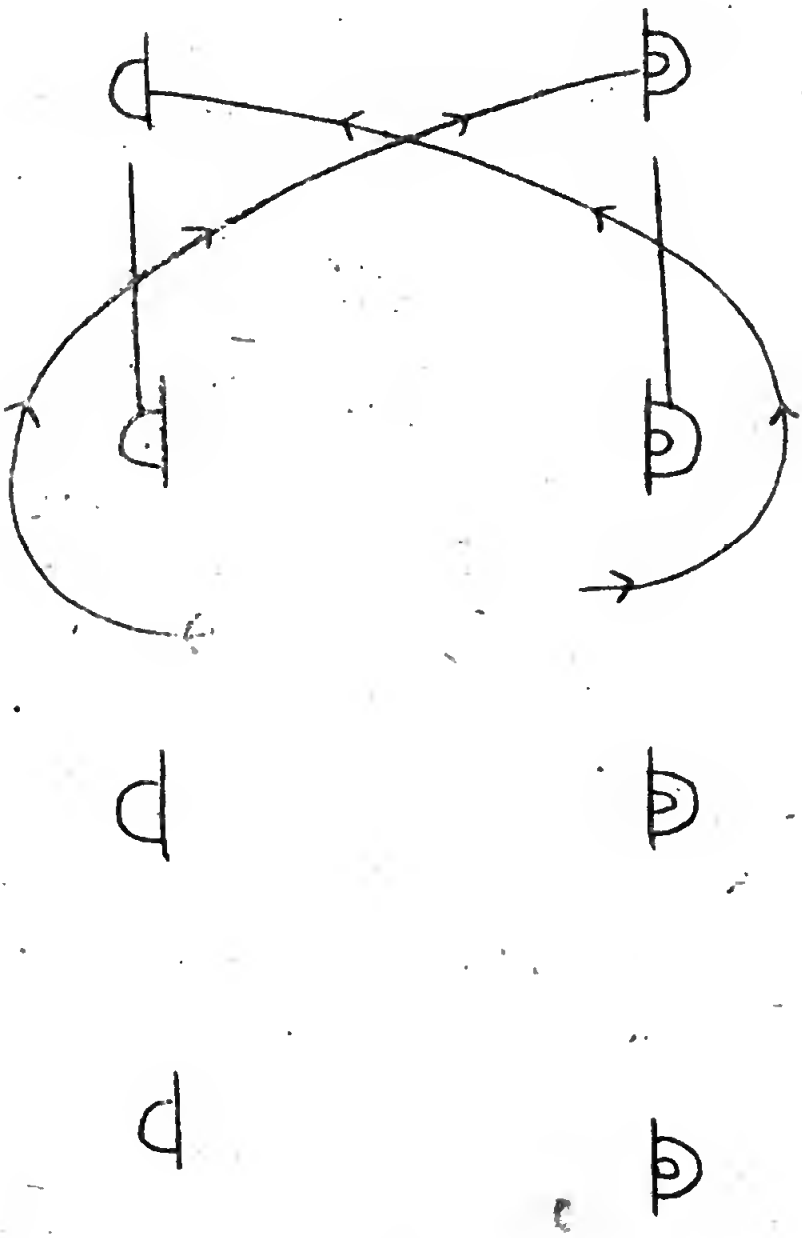

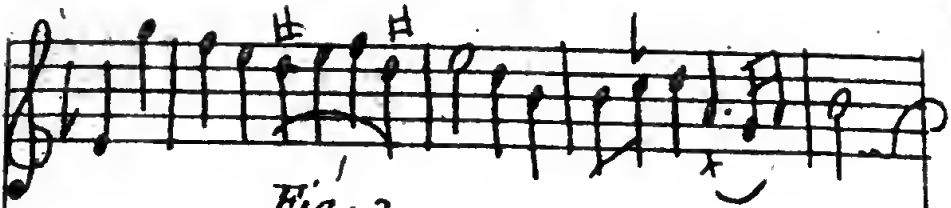

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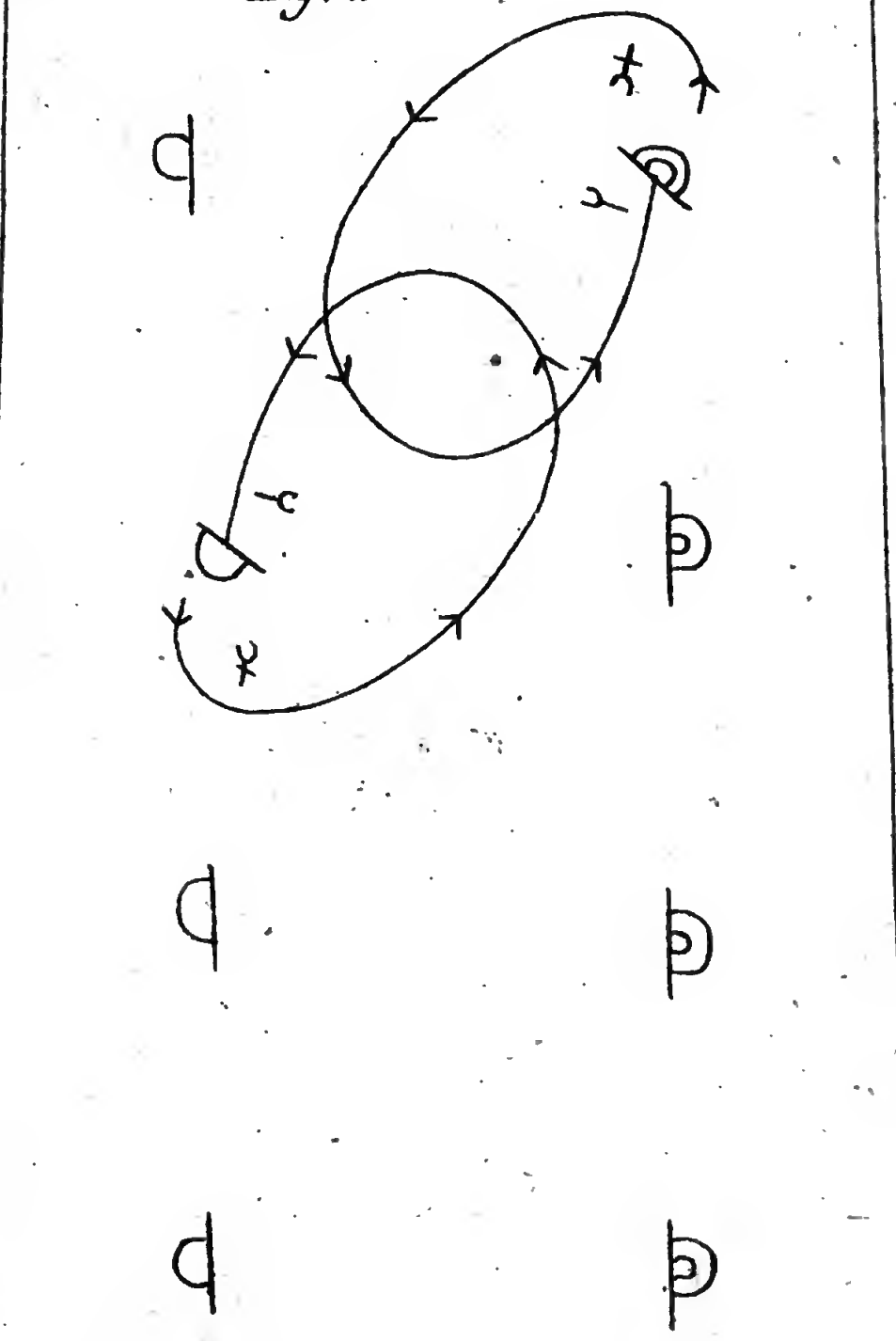

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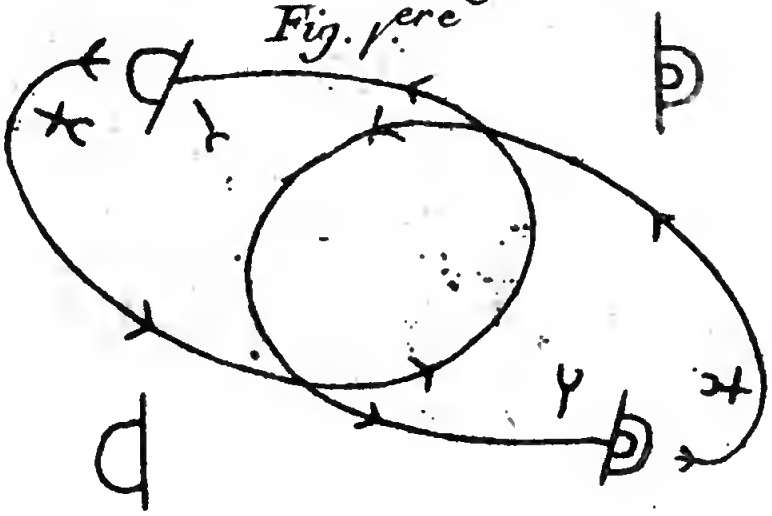
Fig. 1ere



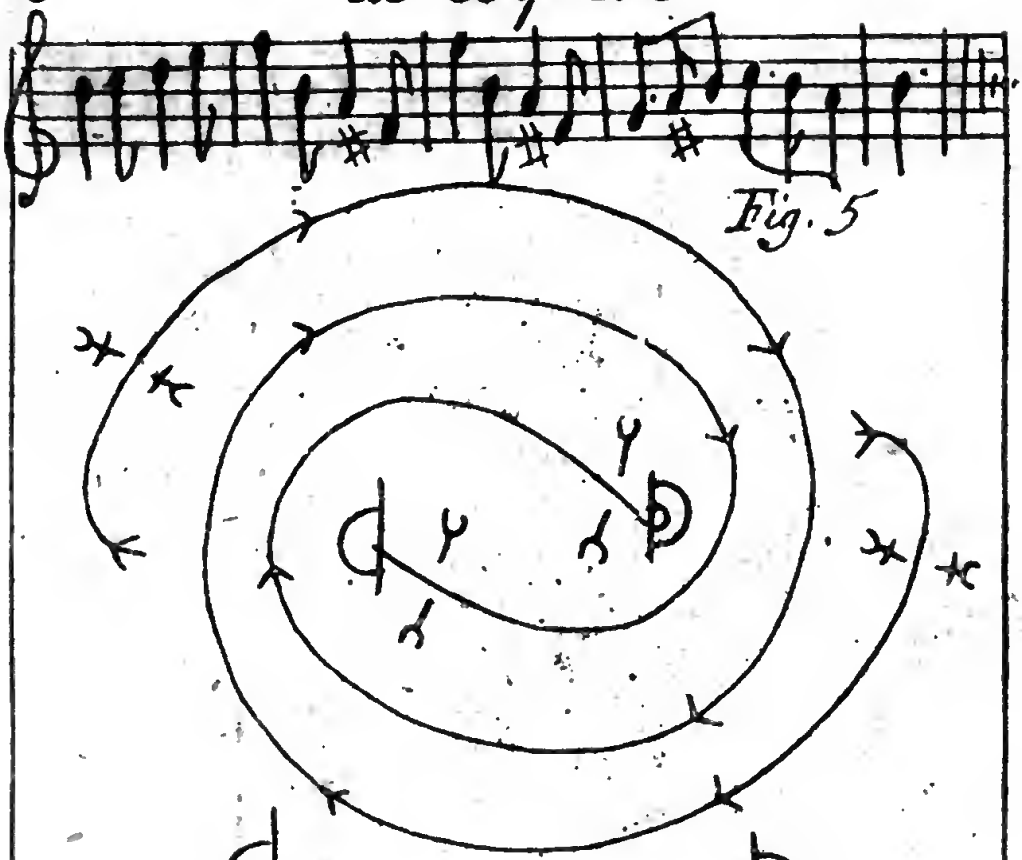


Fig. 5

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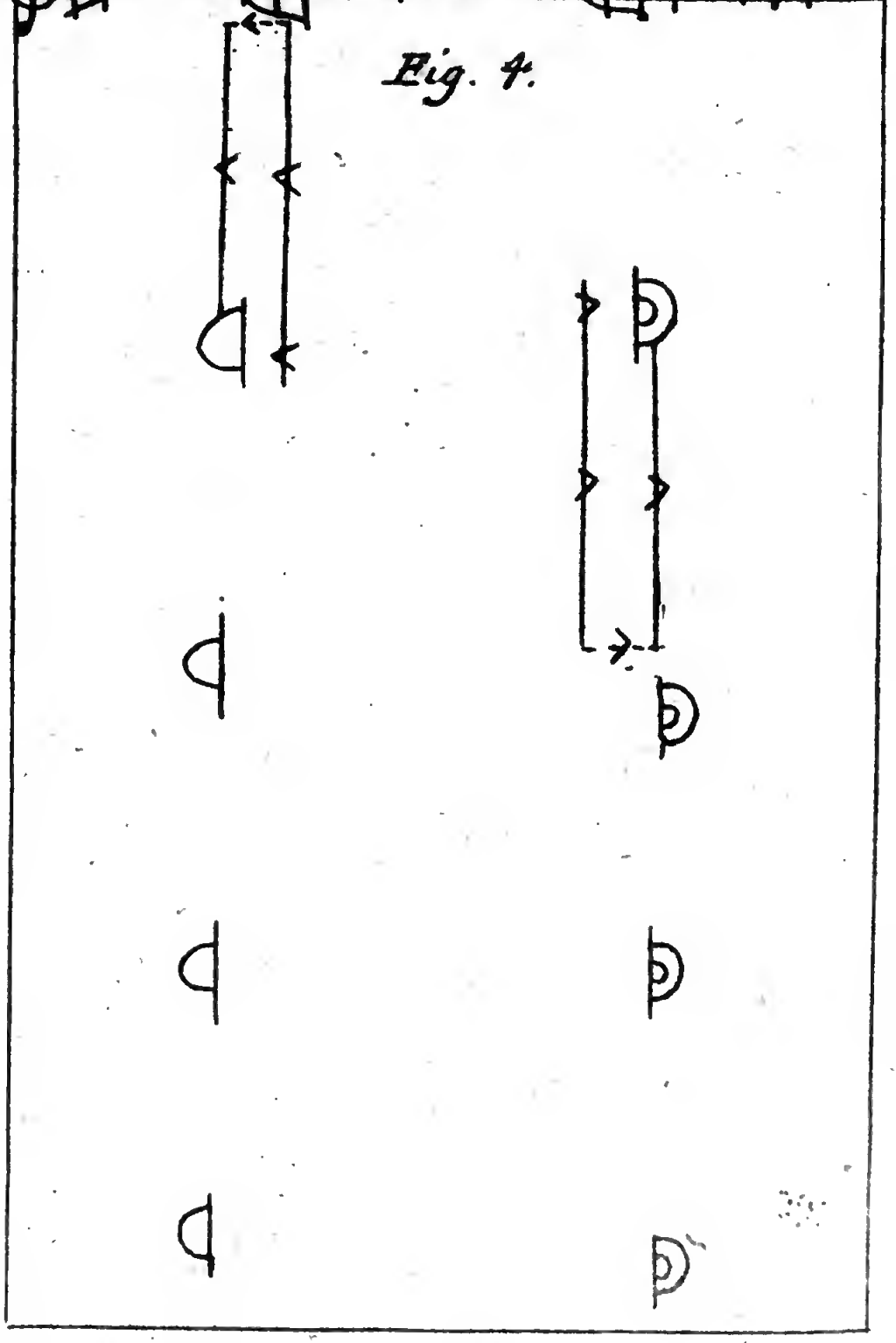

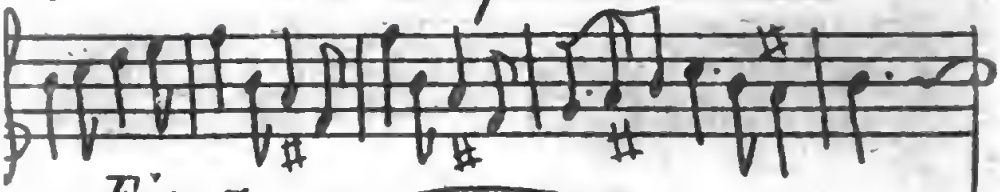

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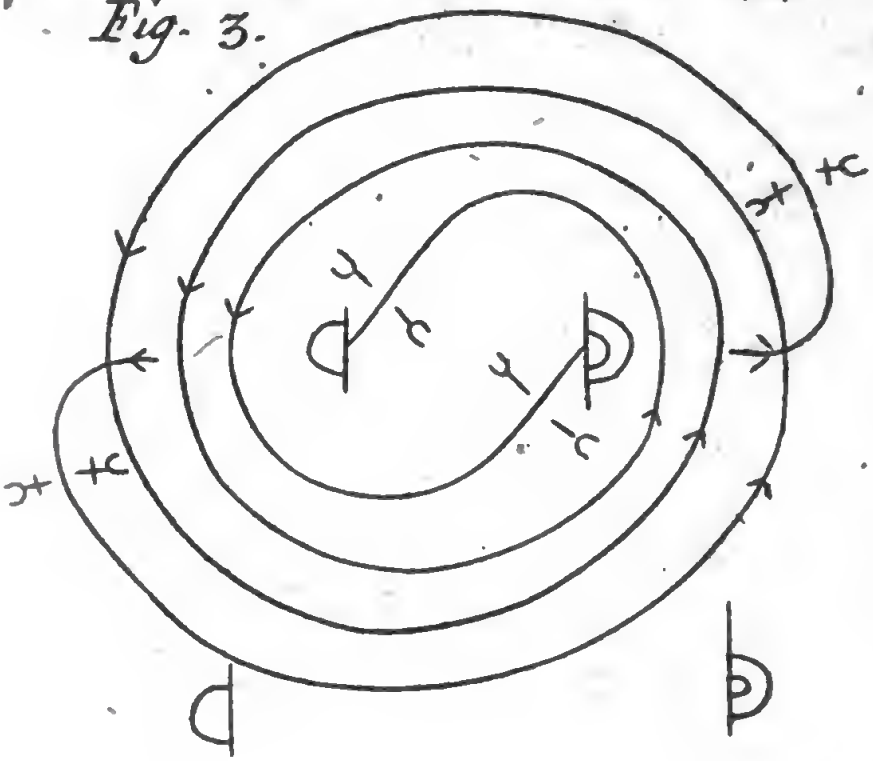

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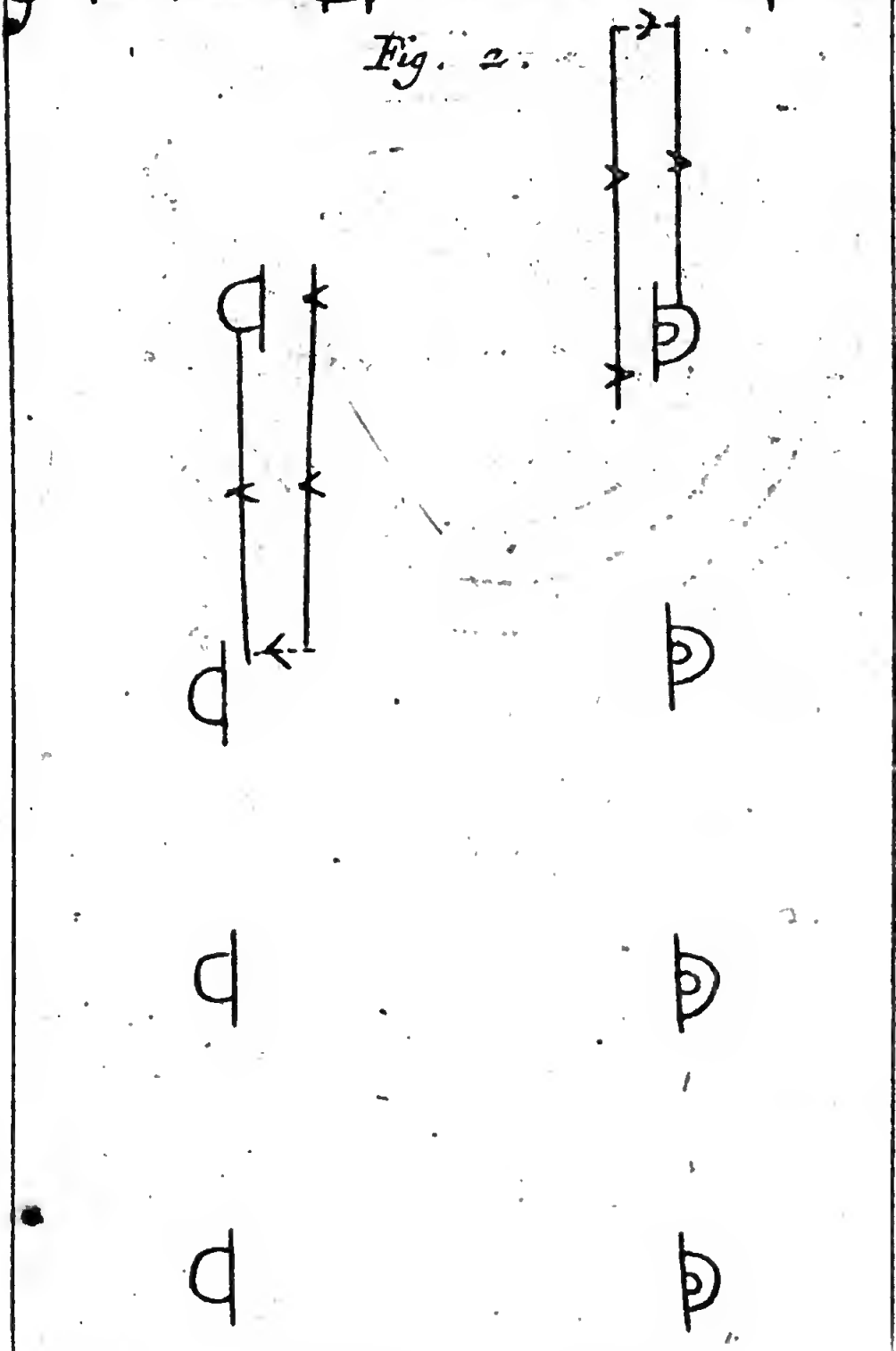

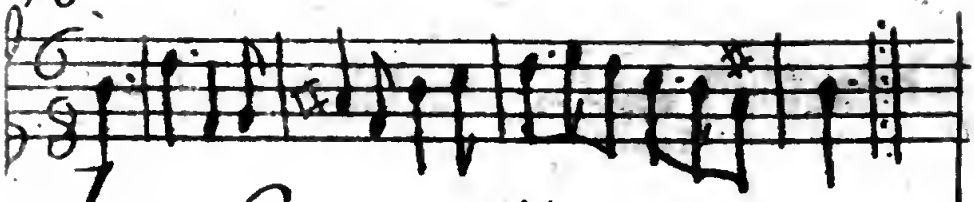

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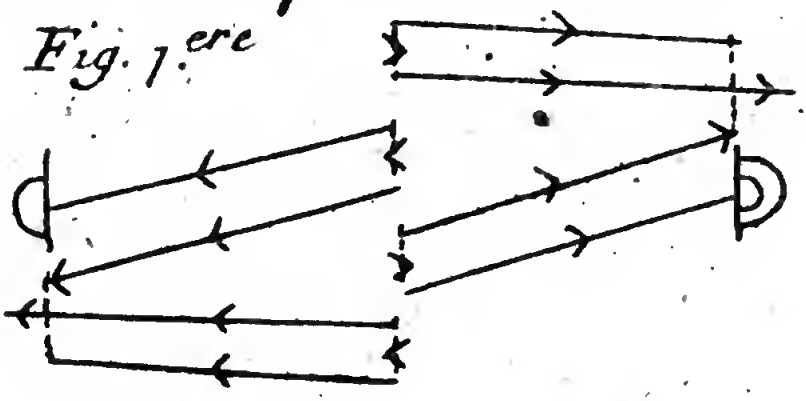

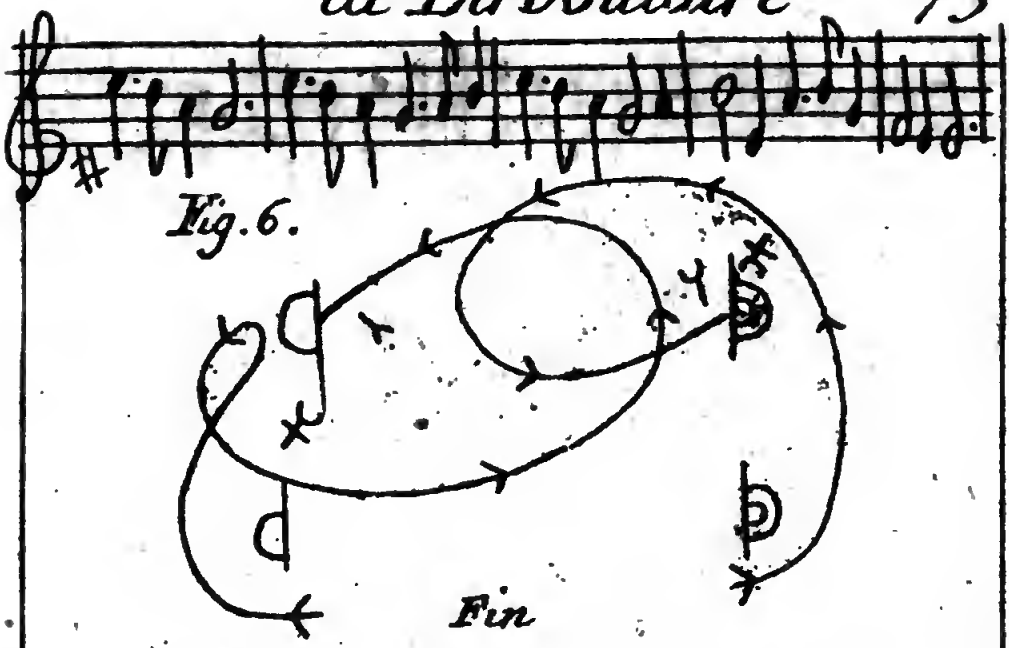

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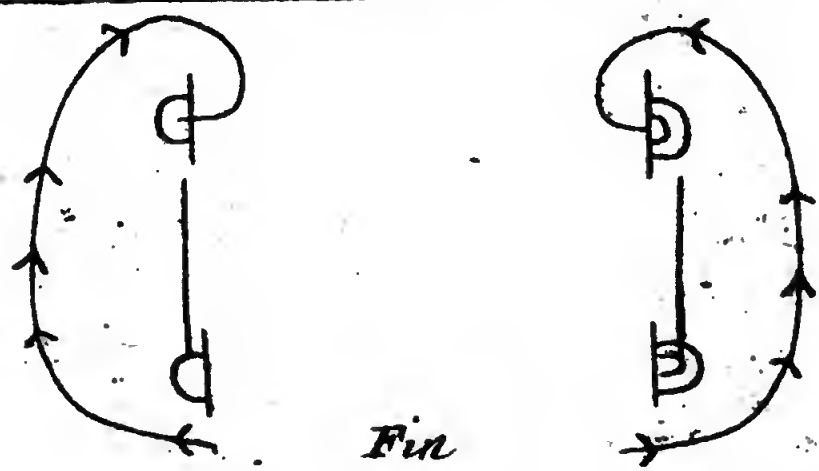

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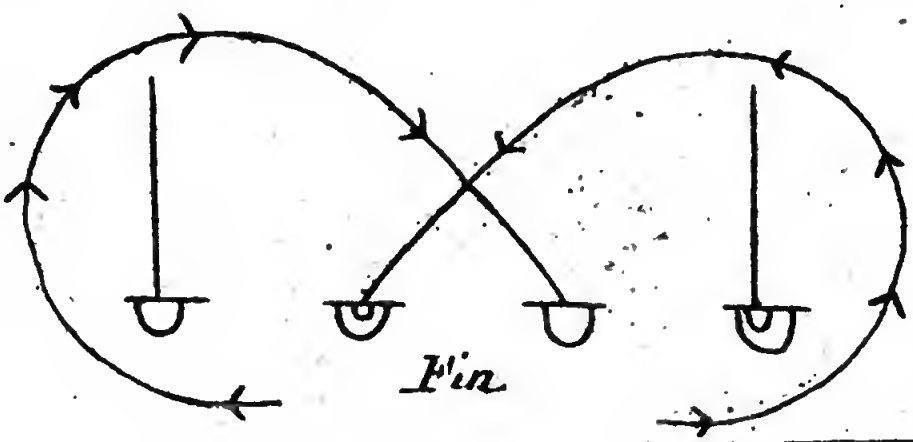

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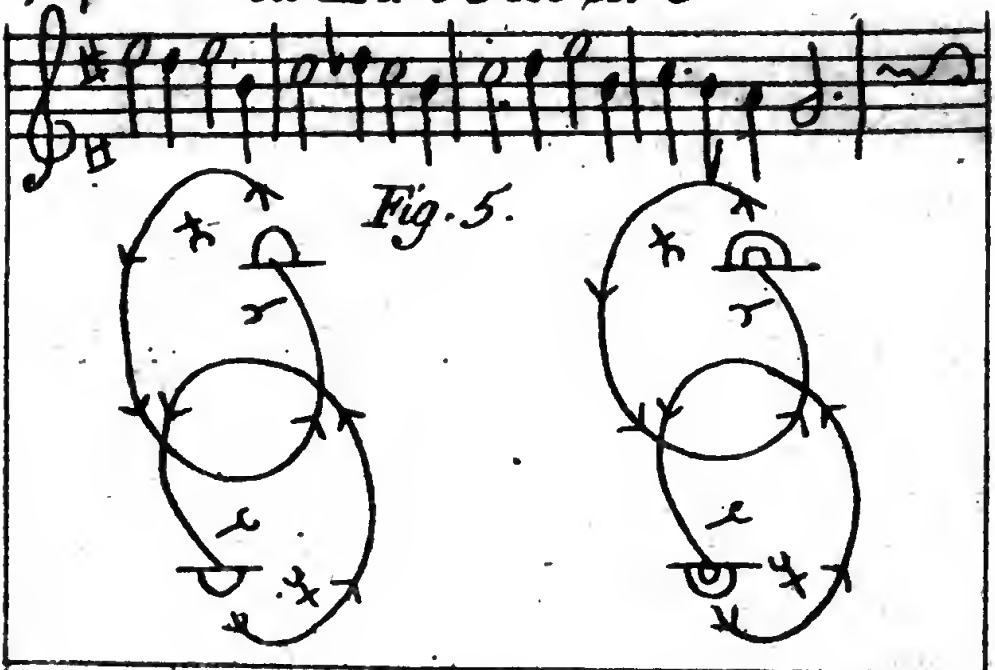

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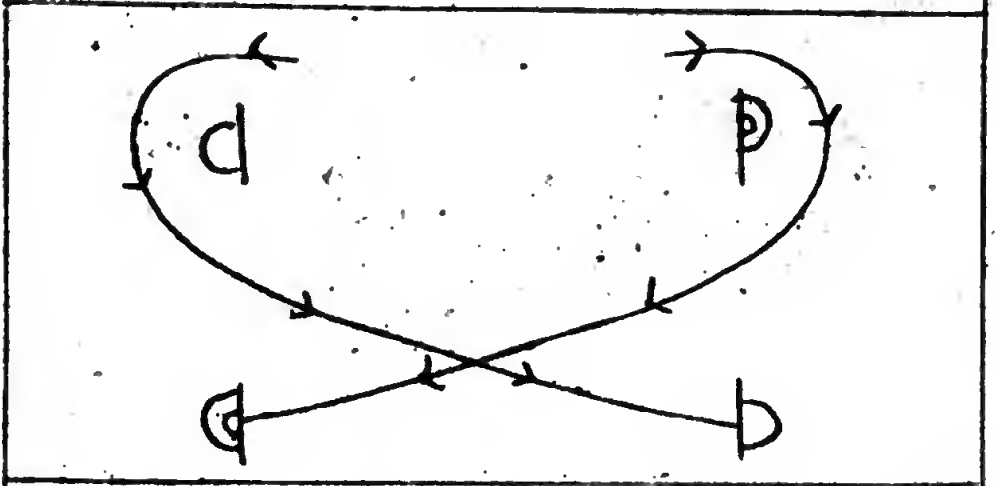

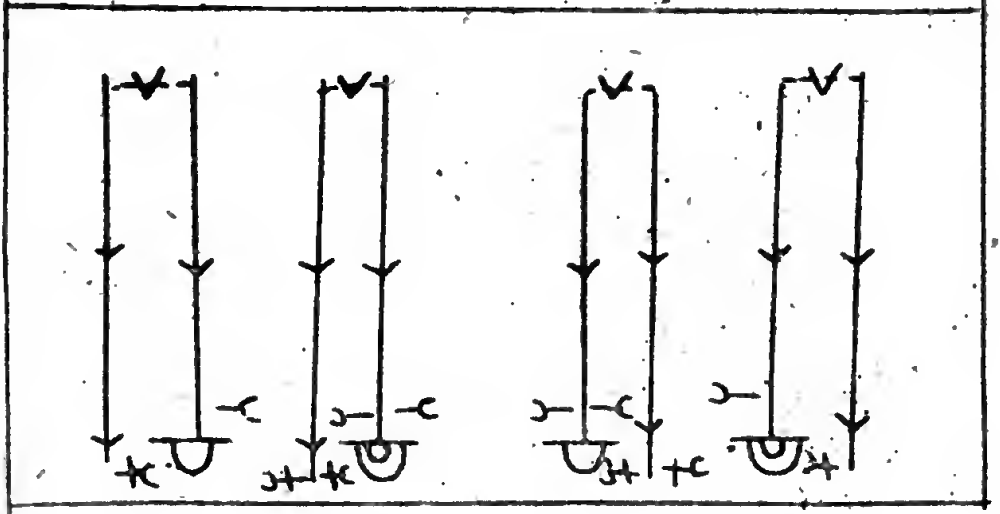

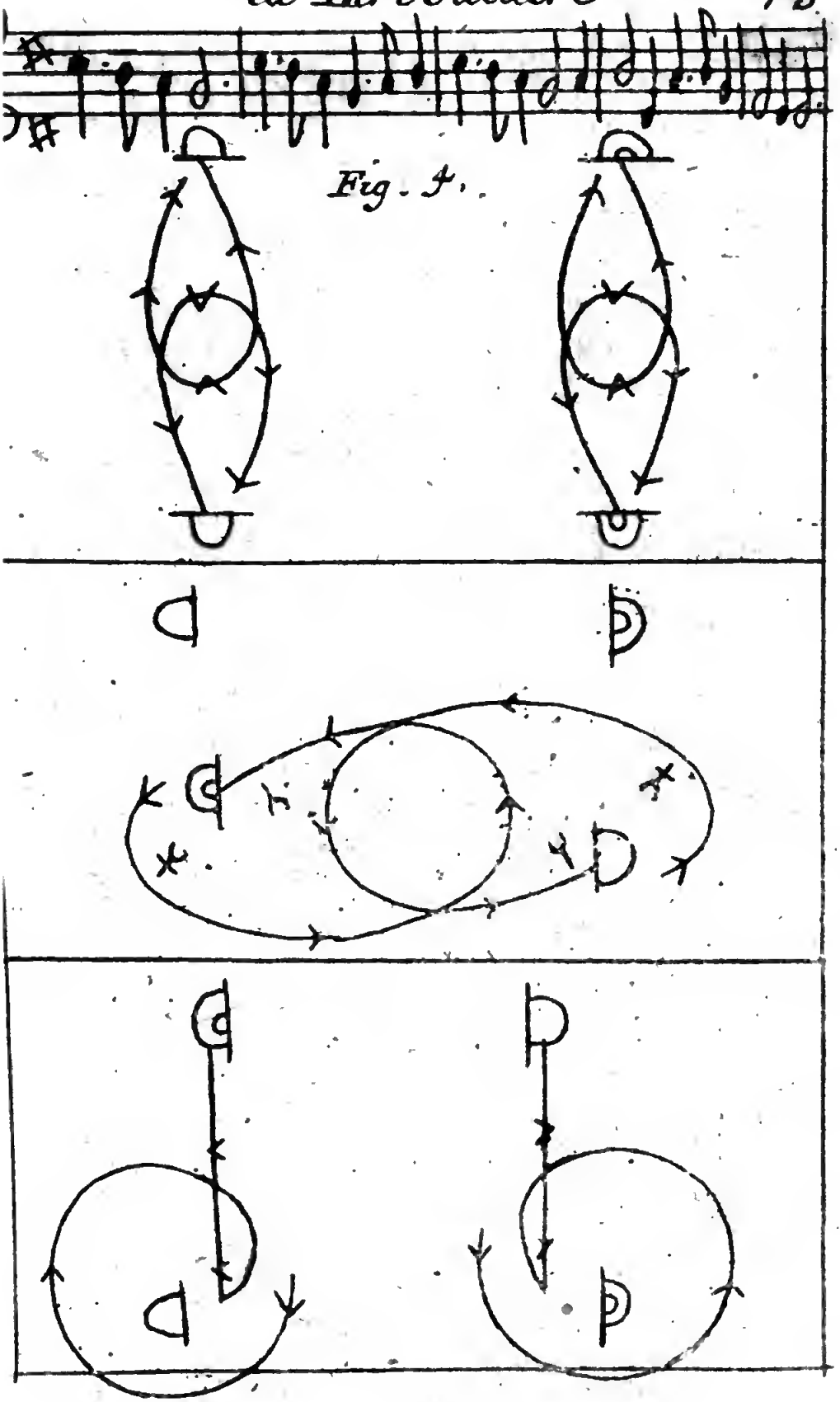

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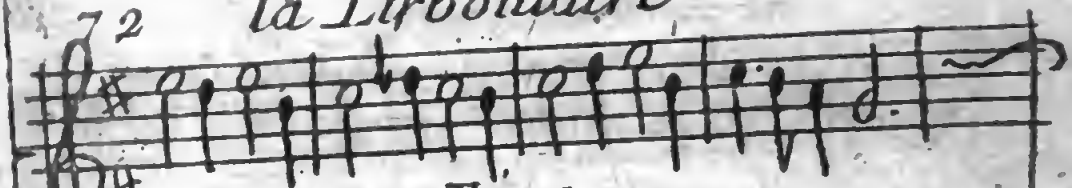

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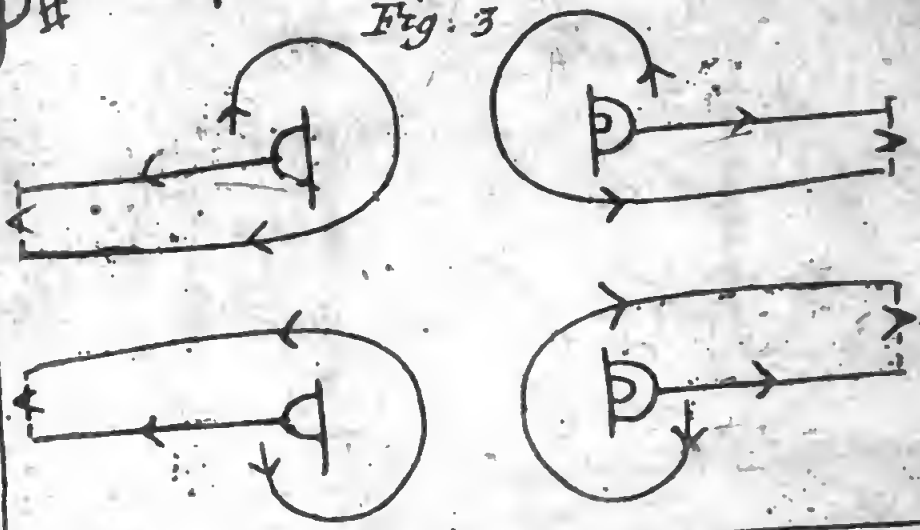

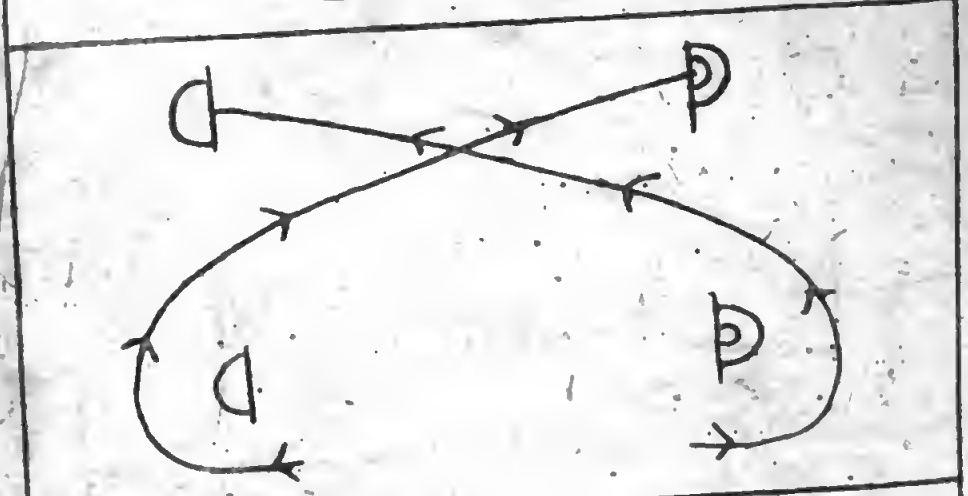

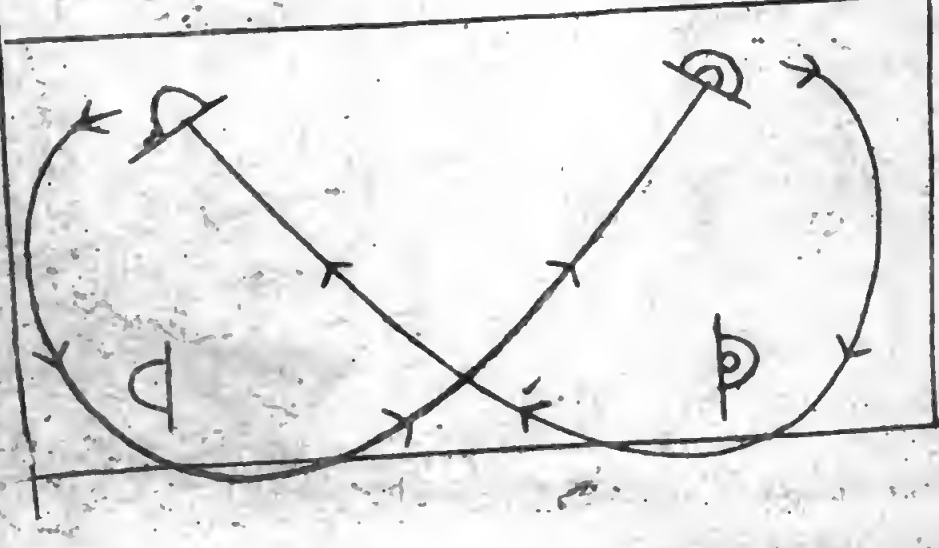

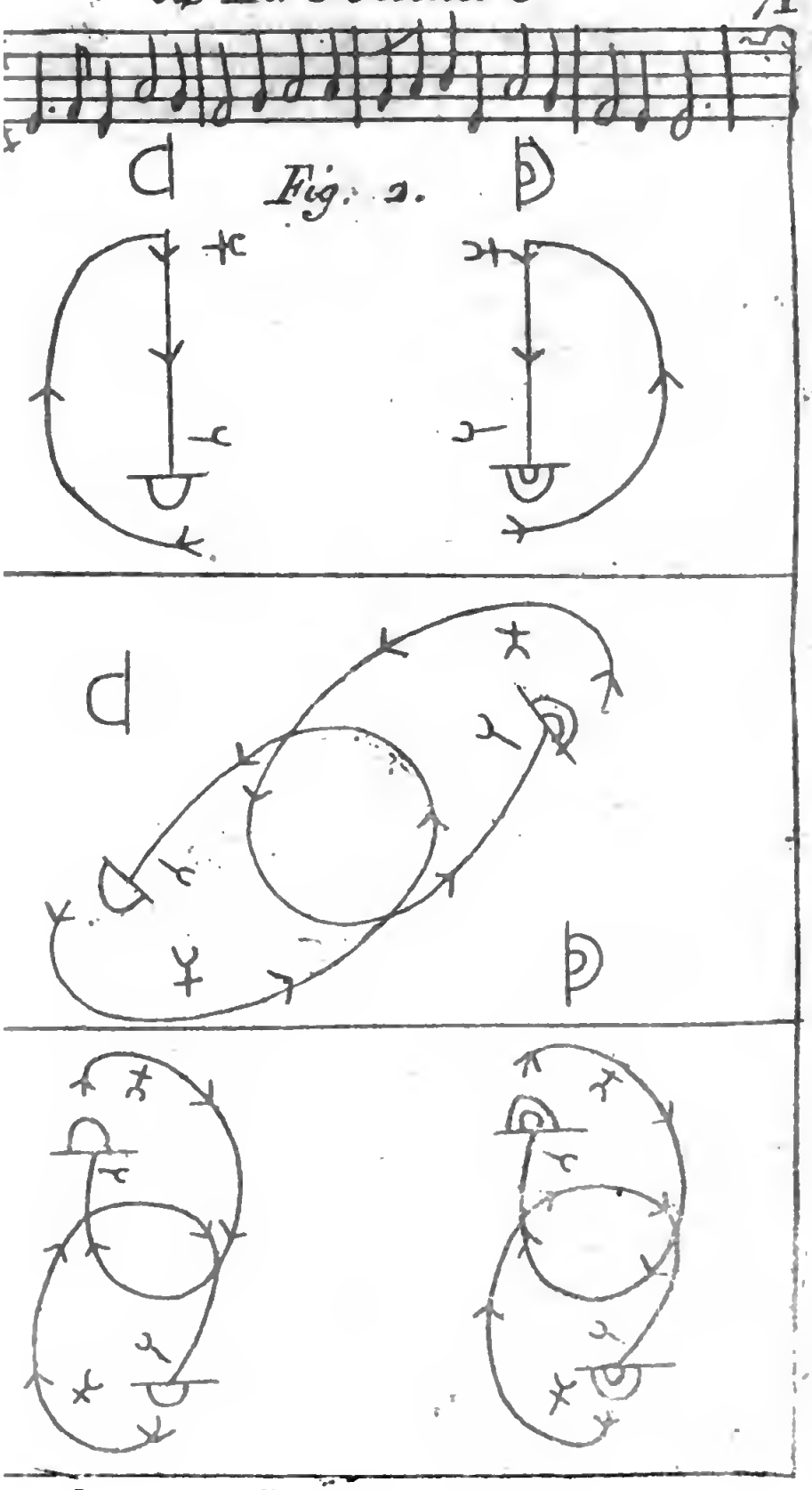
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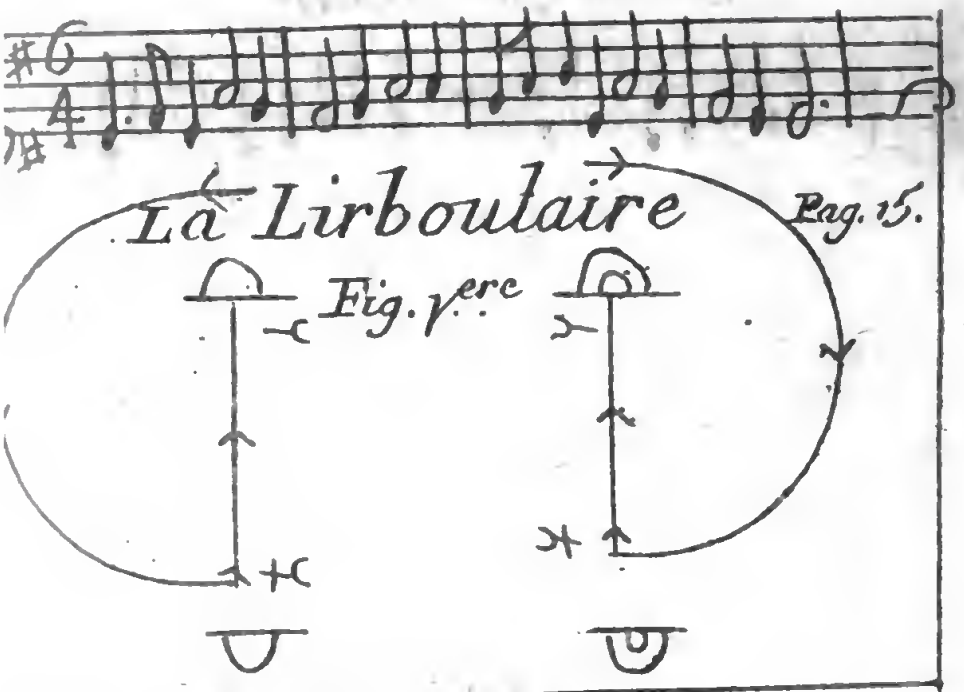
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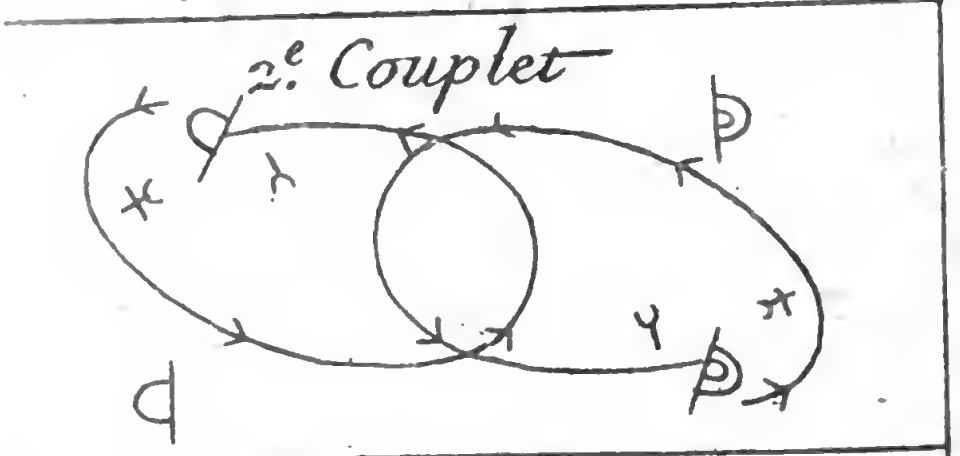
Pag. 15.
Fig. 1ere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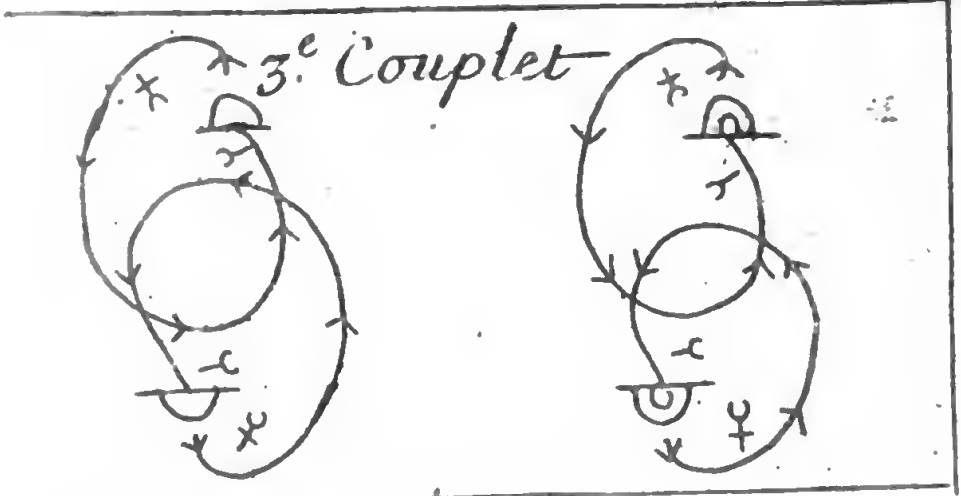
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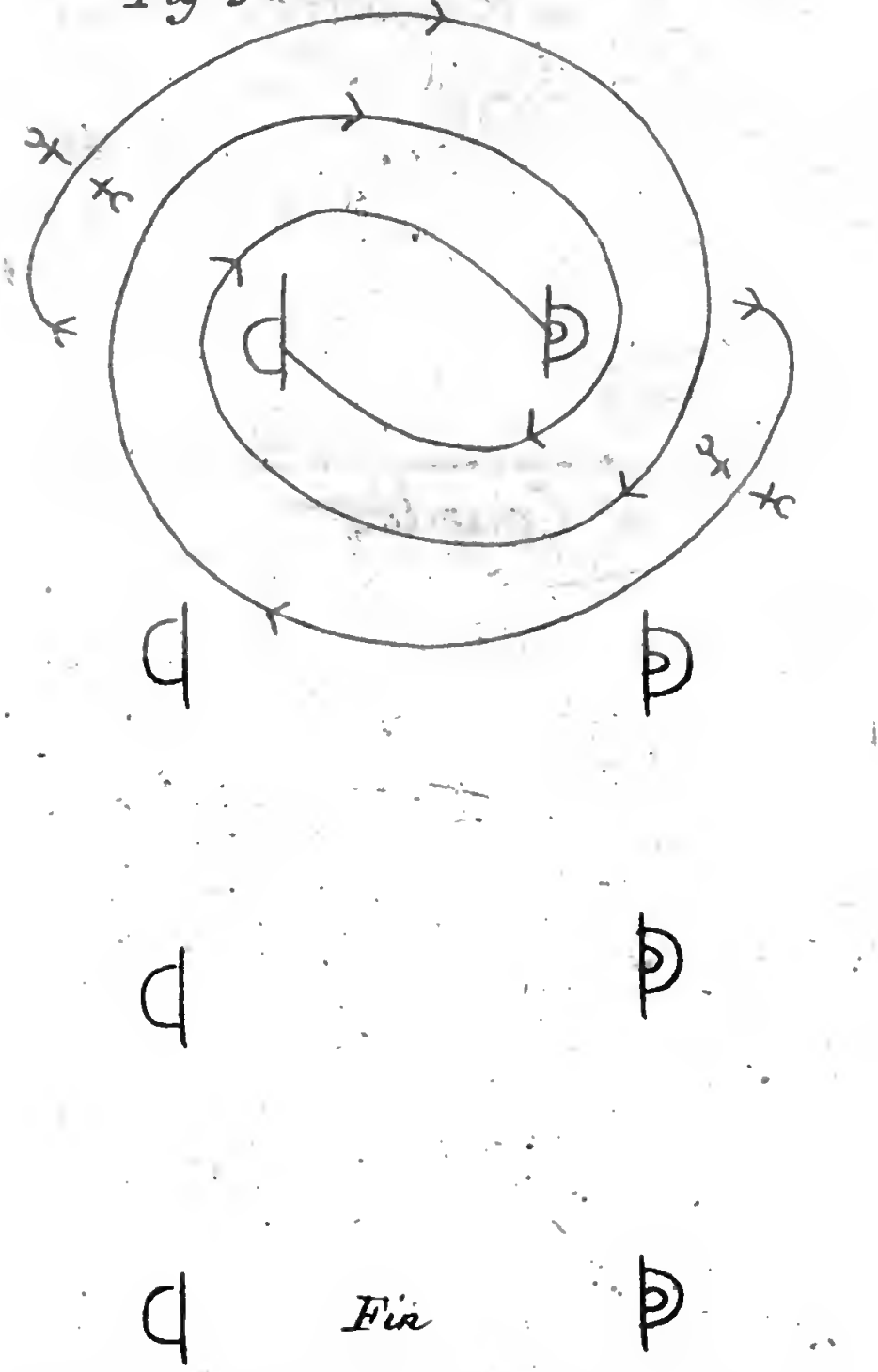

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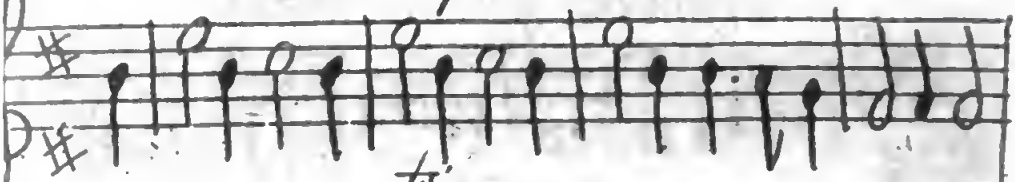

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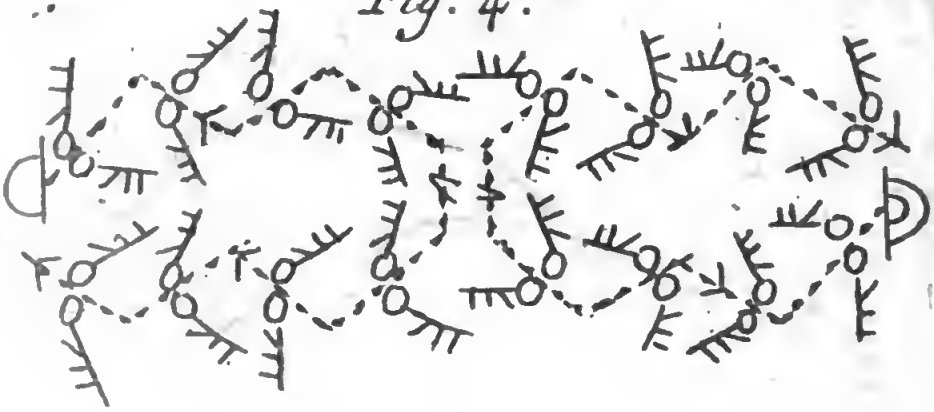

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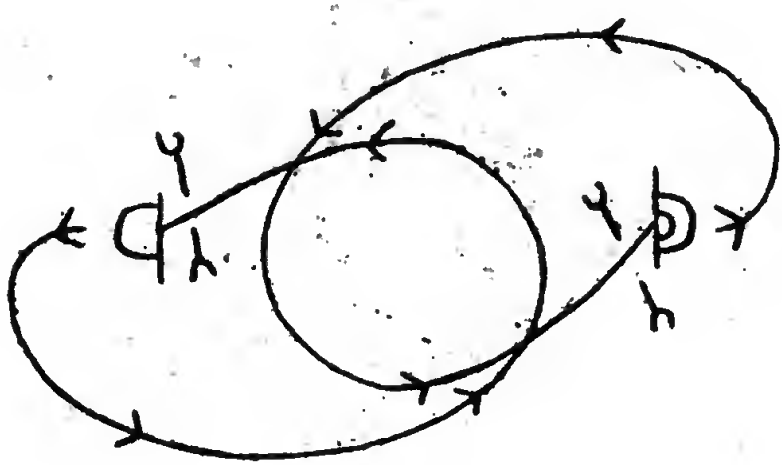

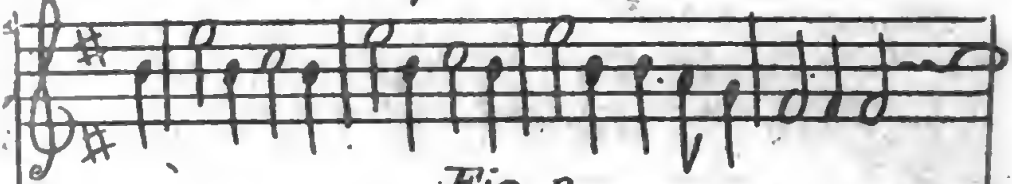

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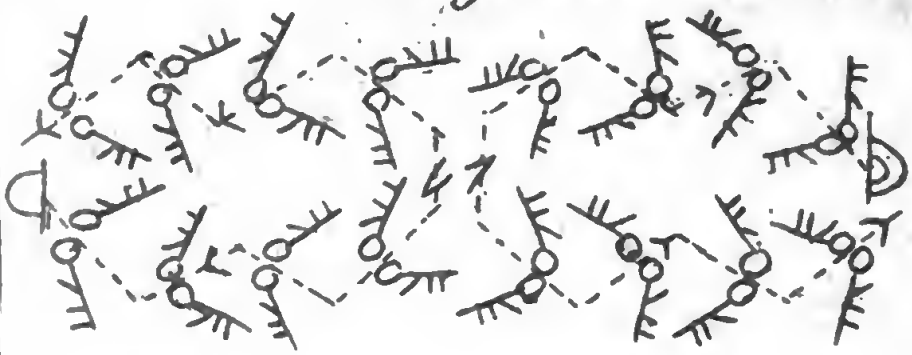

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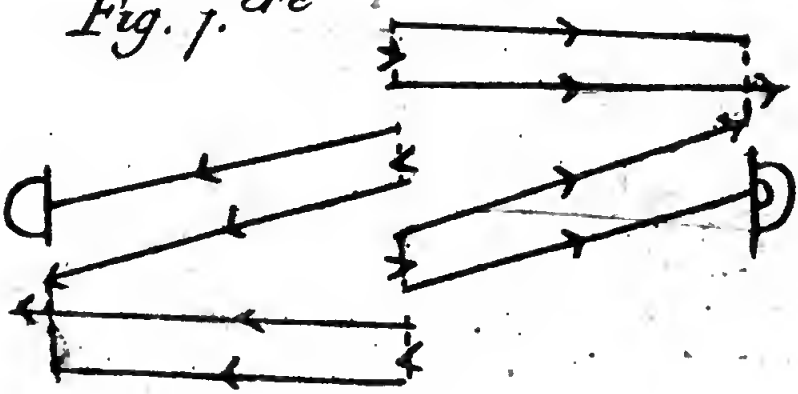
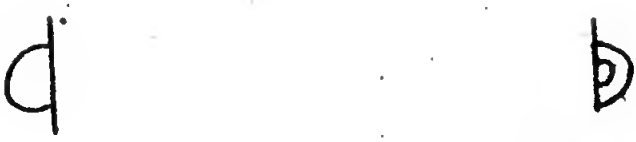
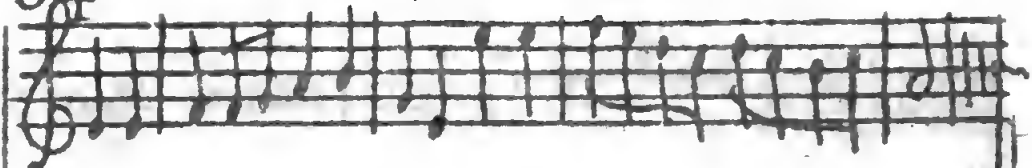
Fig. 1.ere







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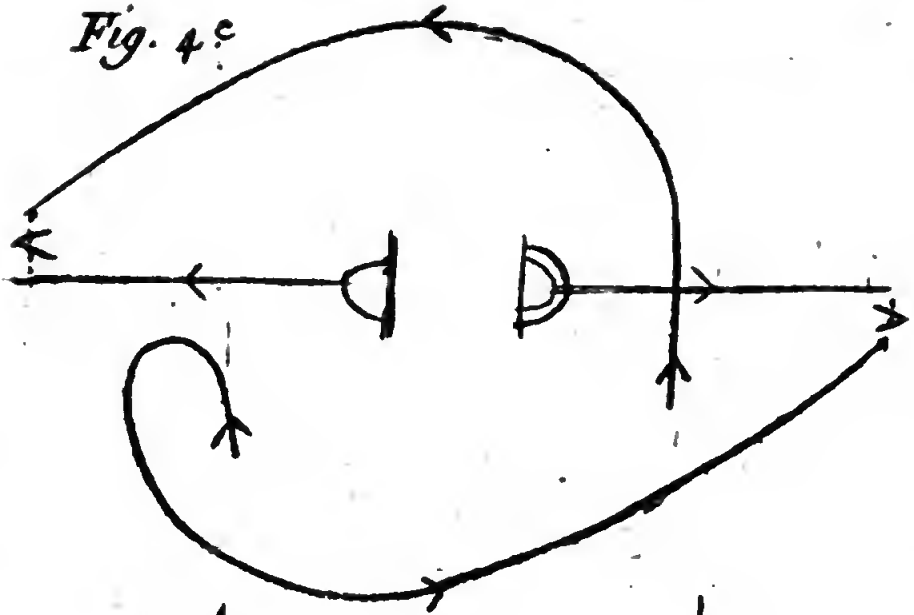

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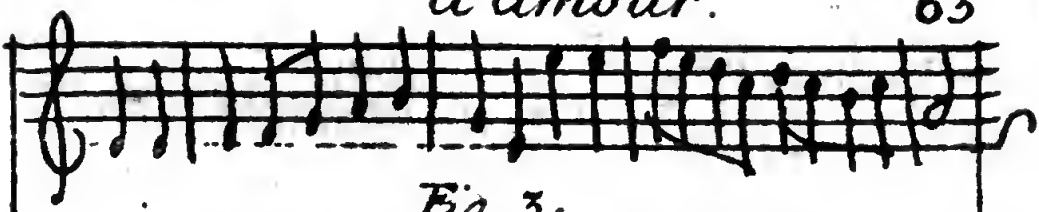

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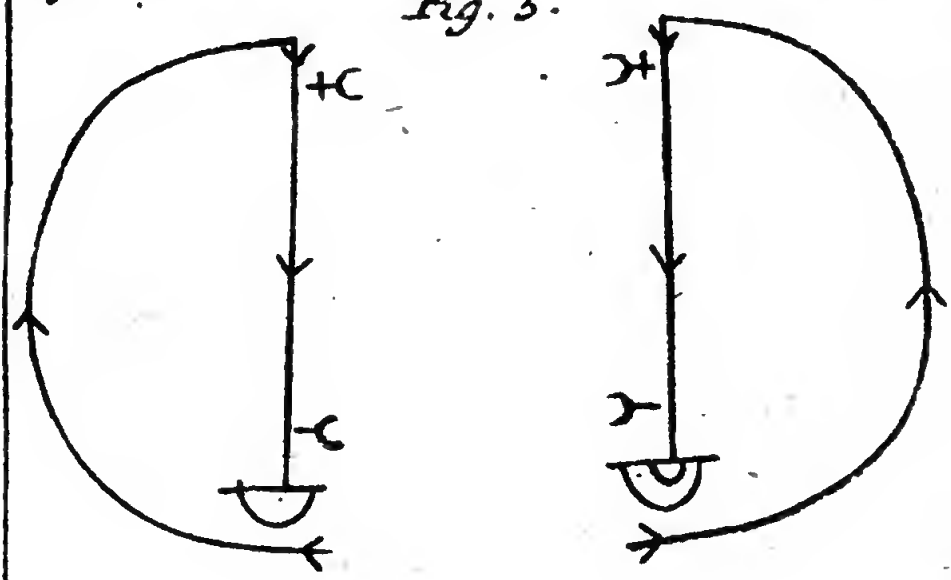

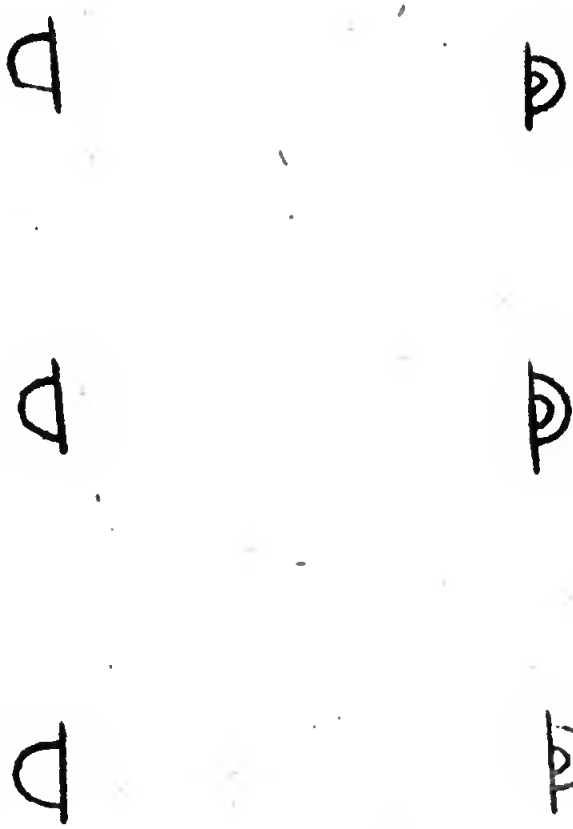

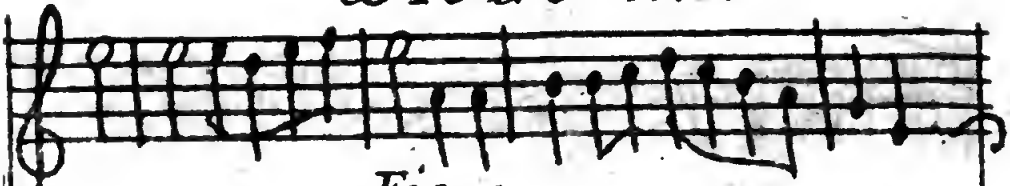

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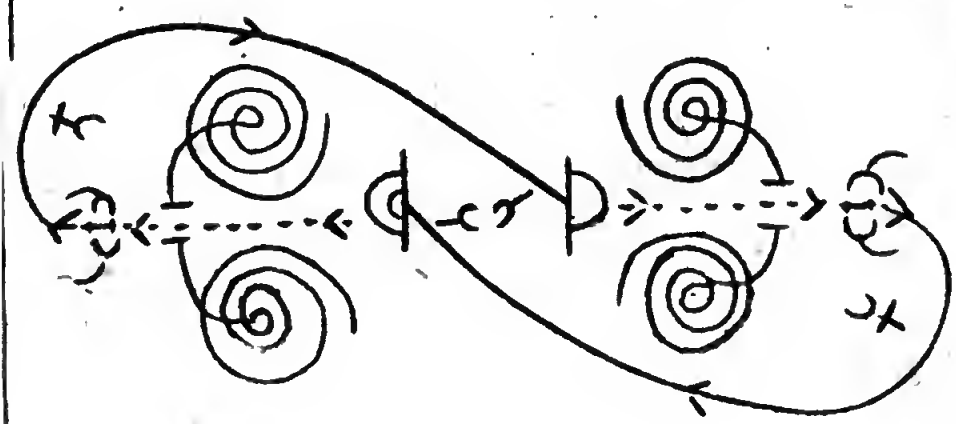

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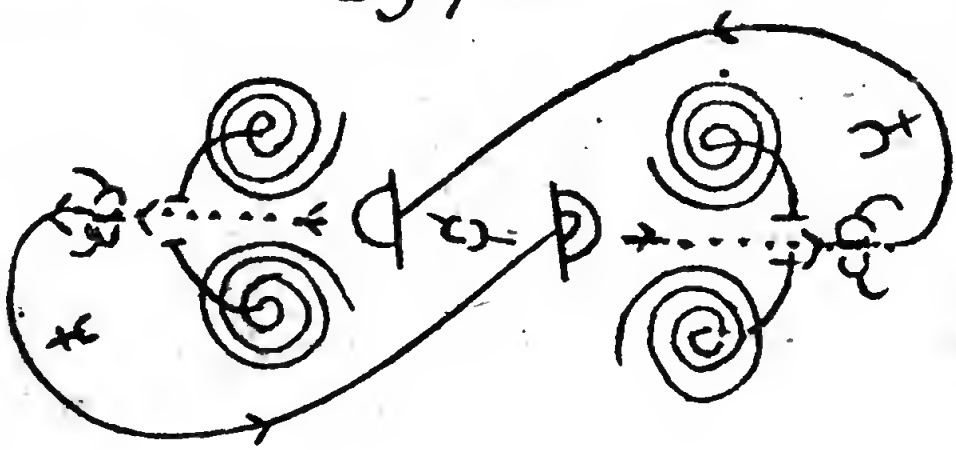

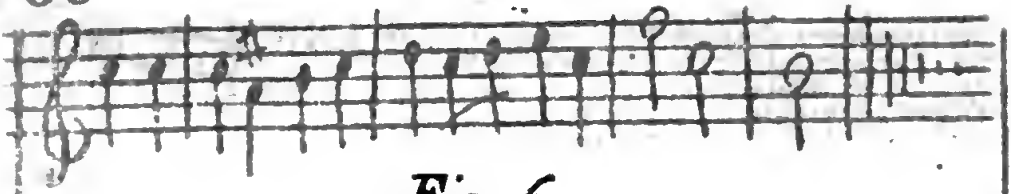

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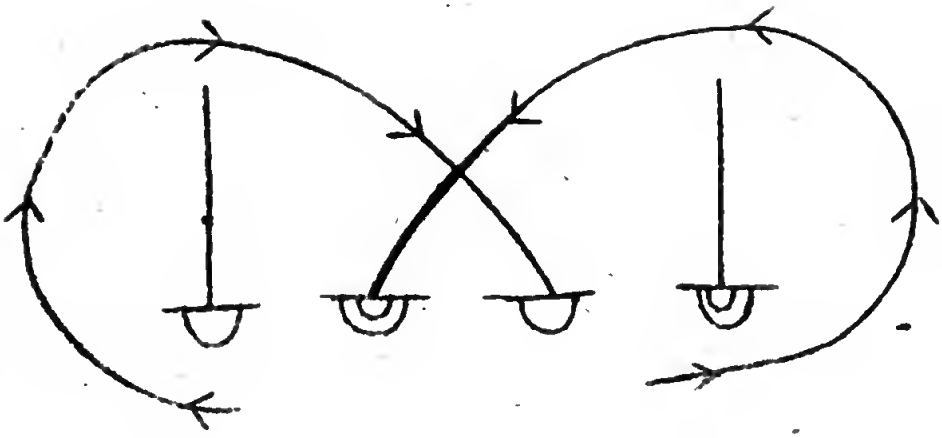

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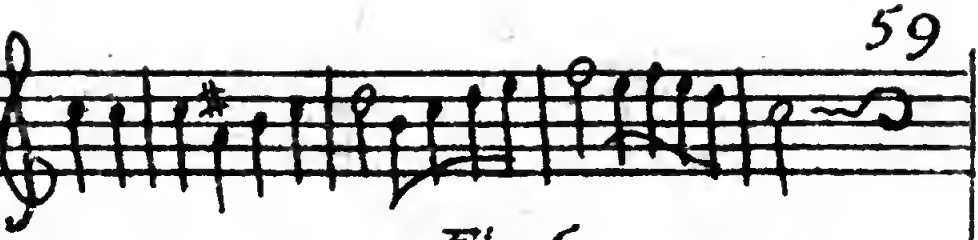

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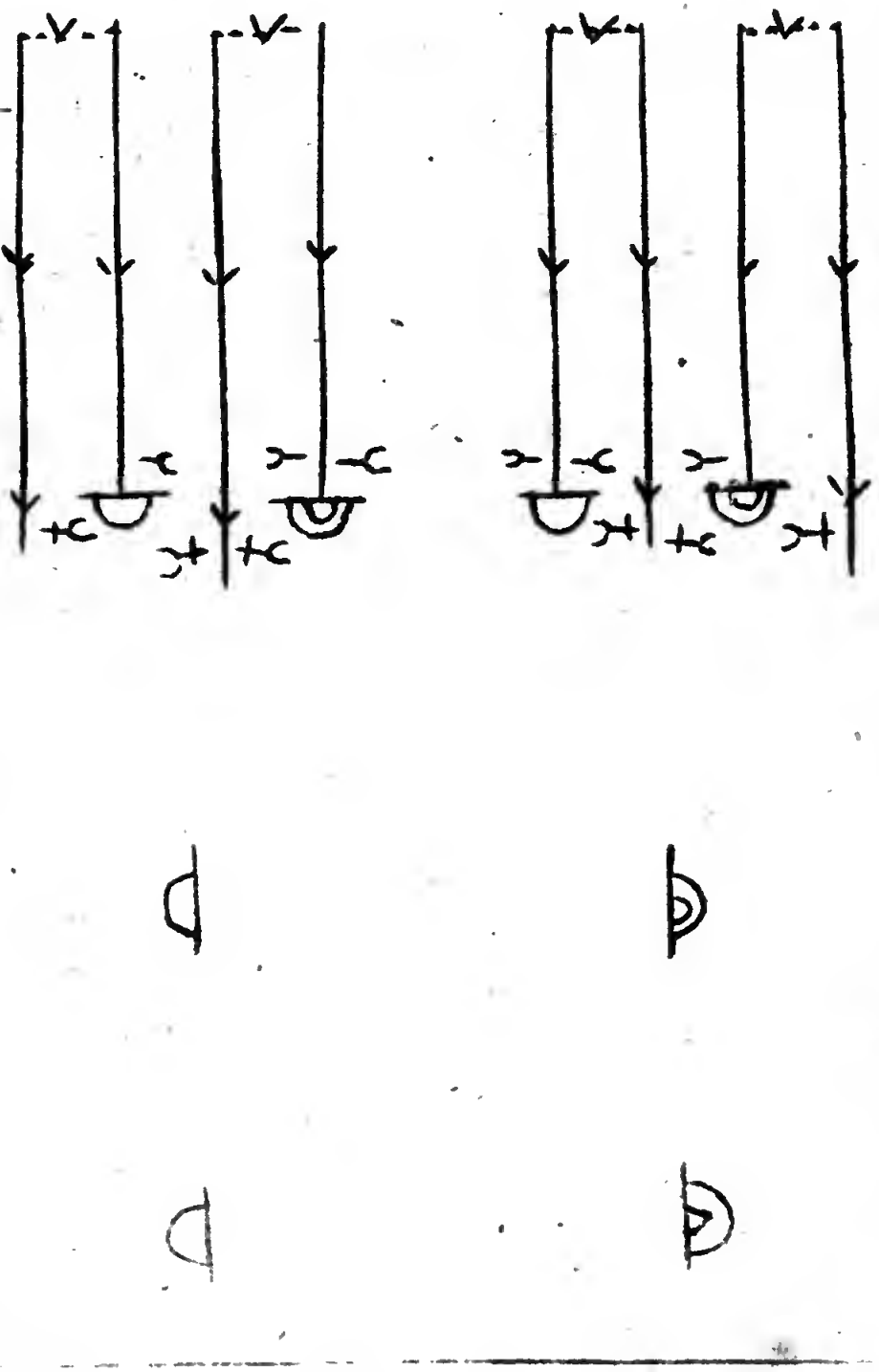

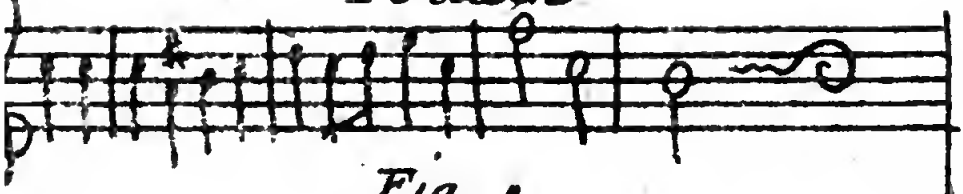

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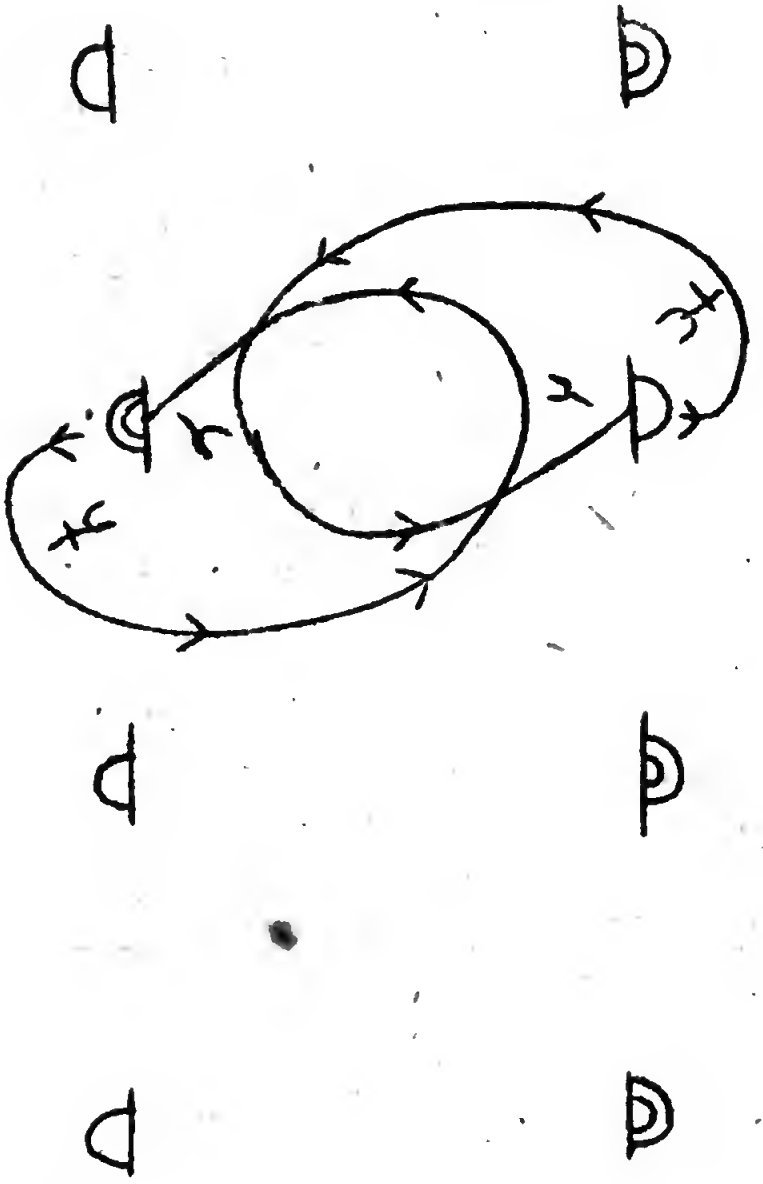

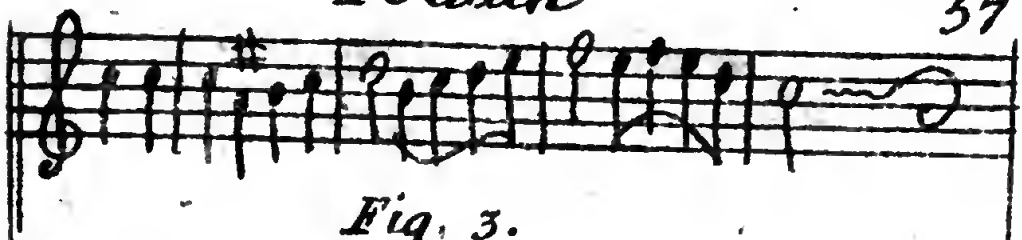

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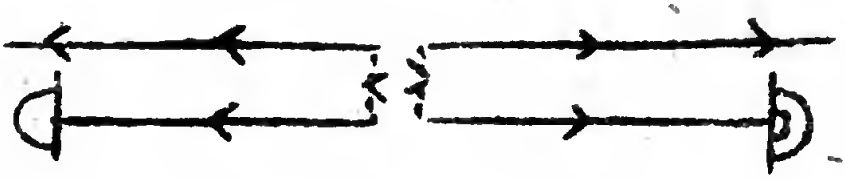

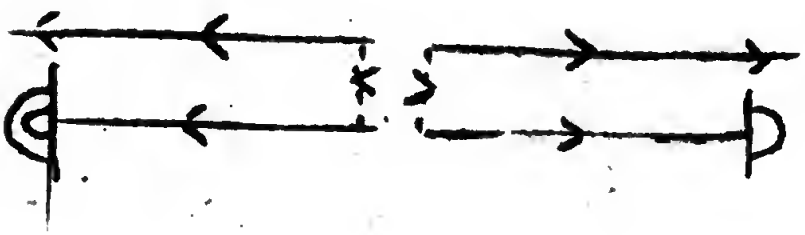

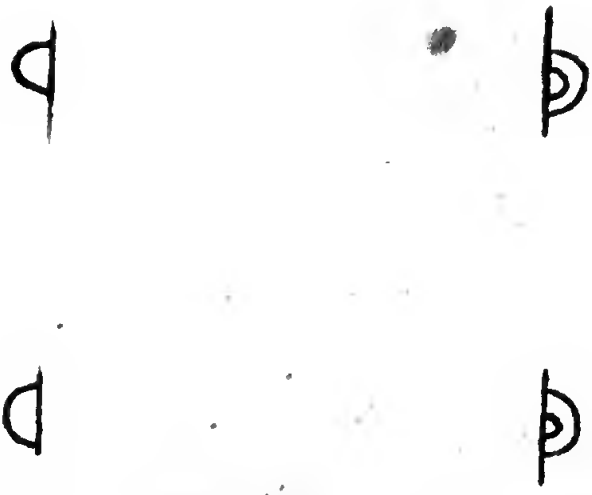

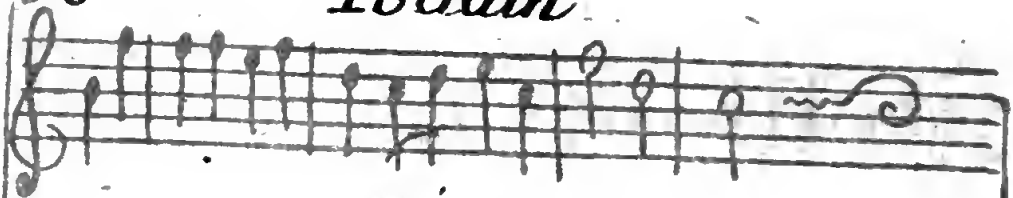

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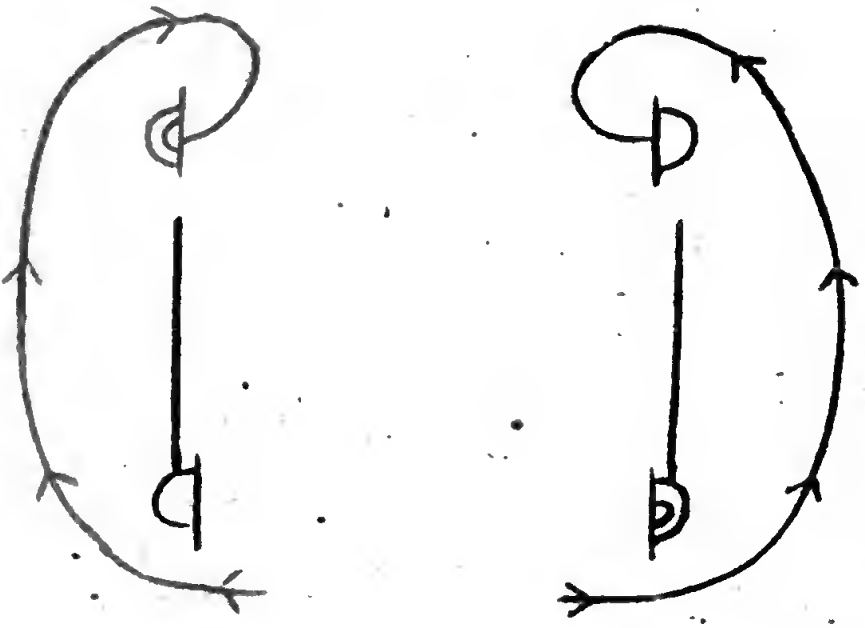

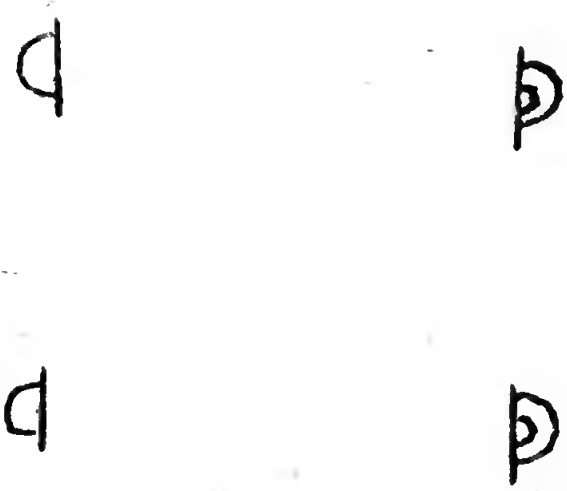

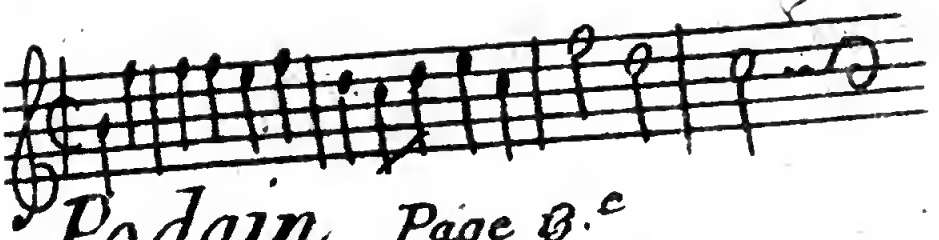

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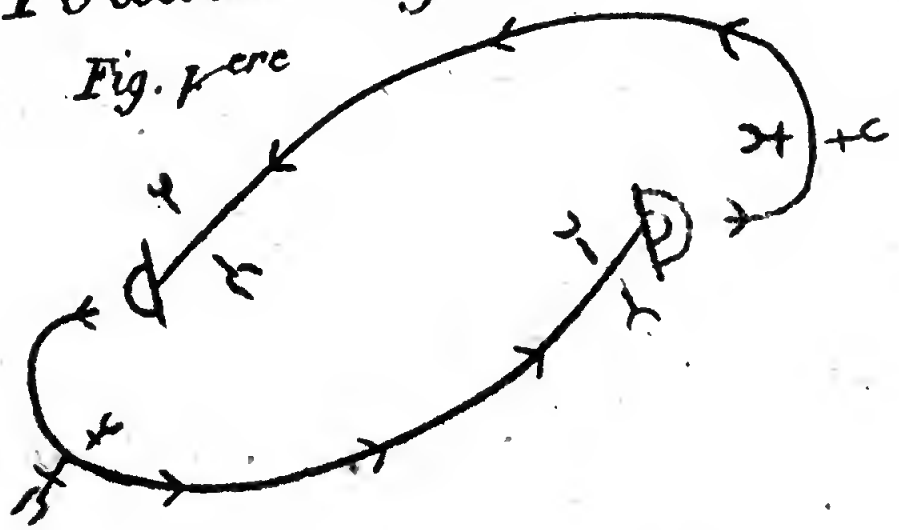

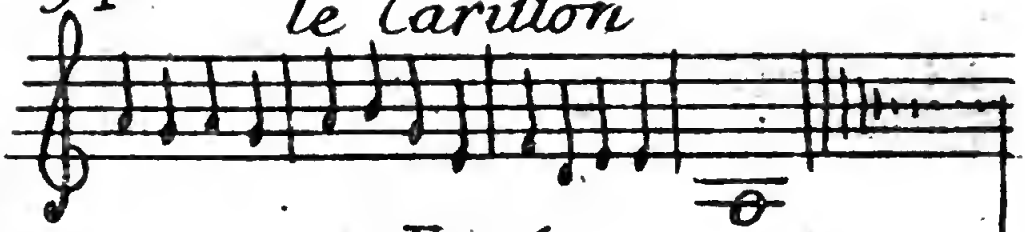

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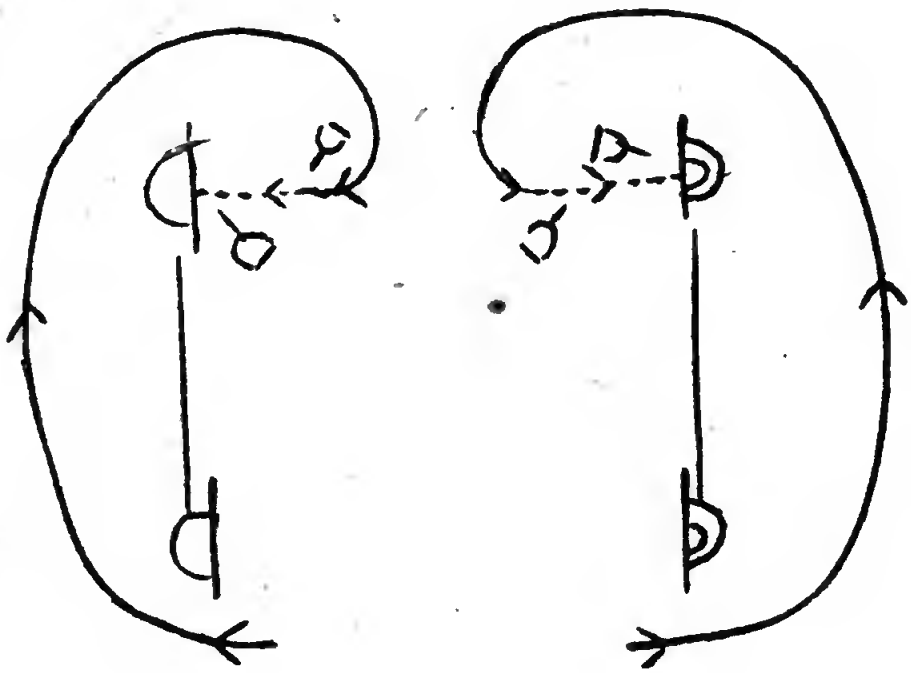

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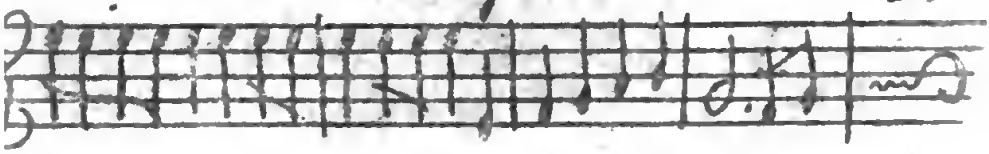

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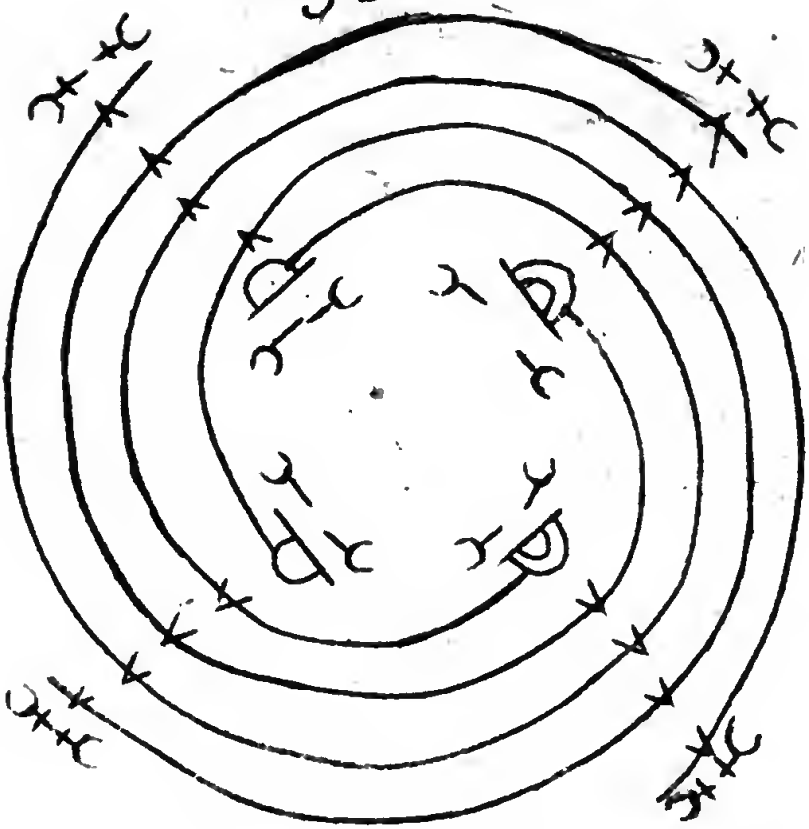

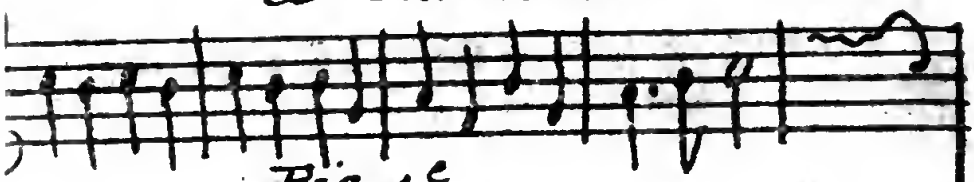

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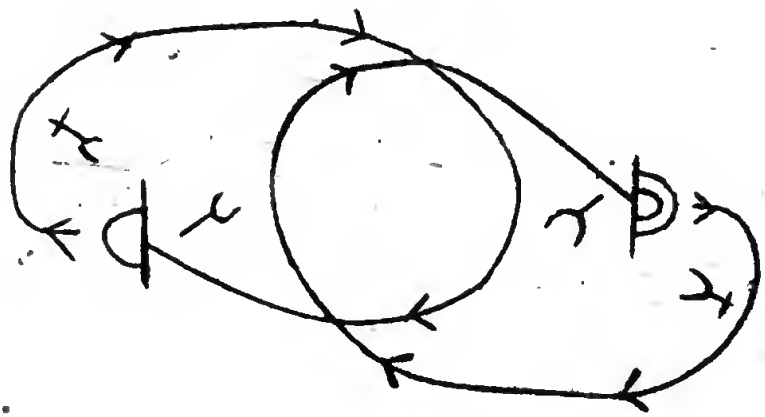

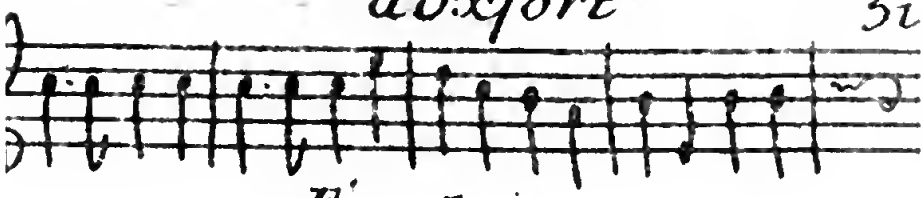

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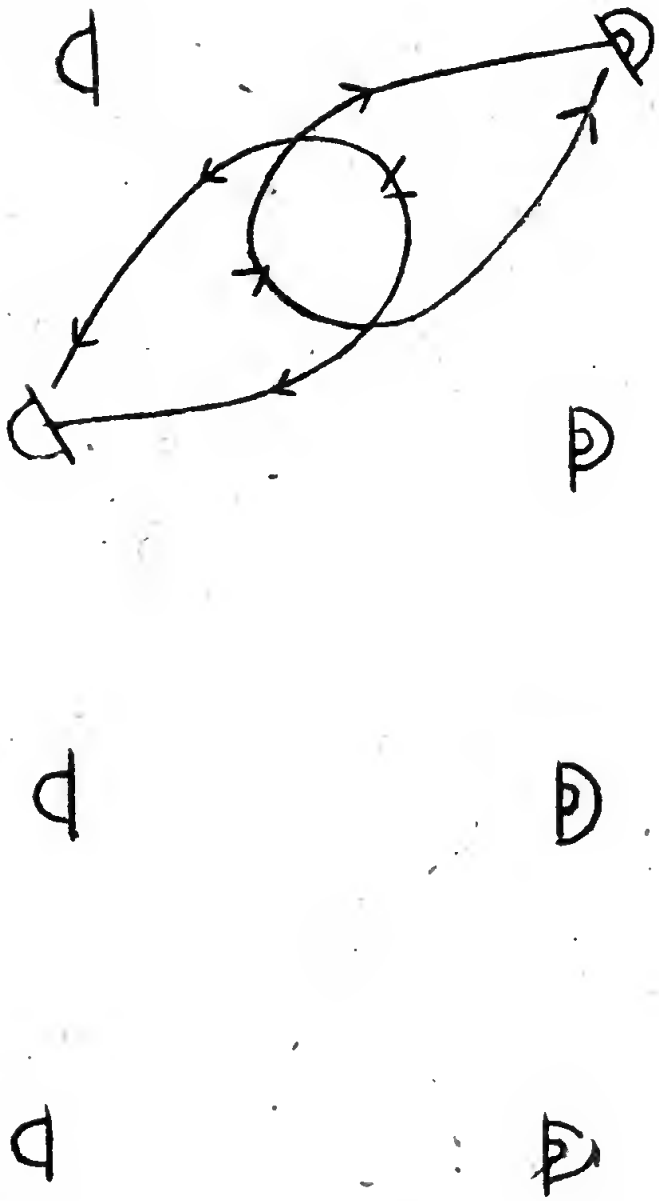

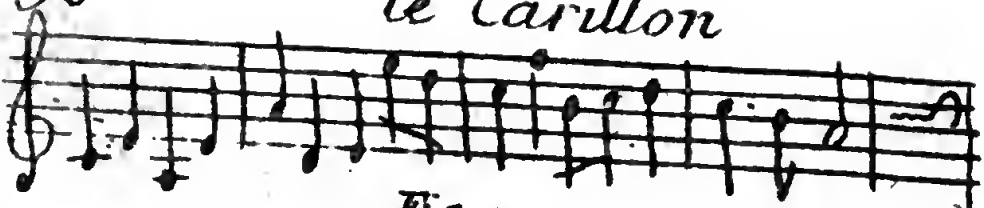

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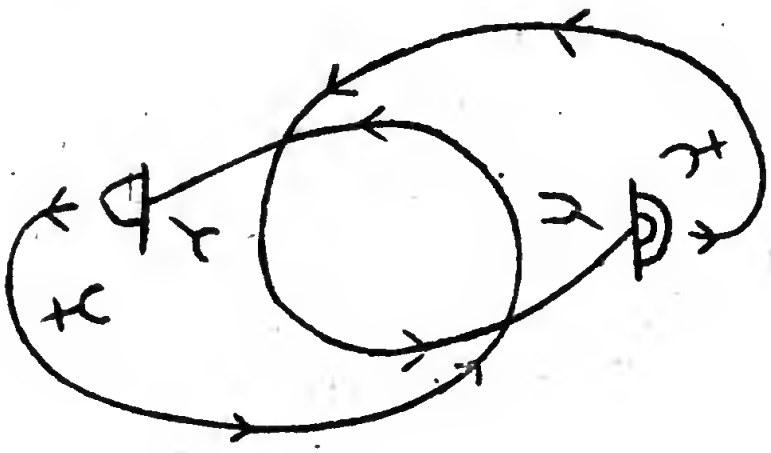

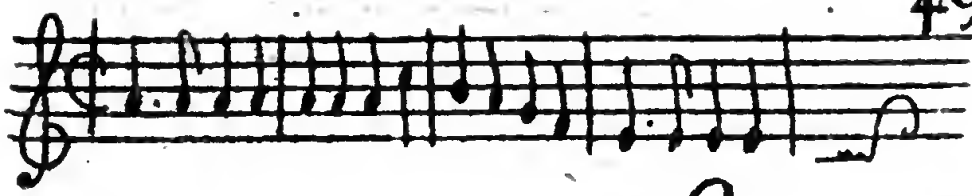

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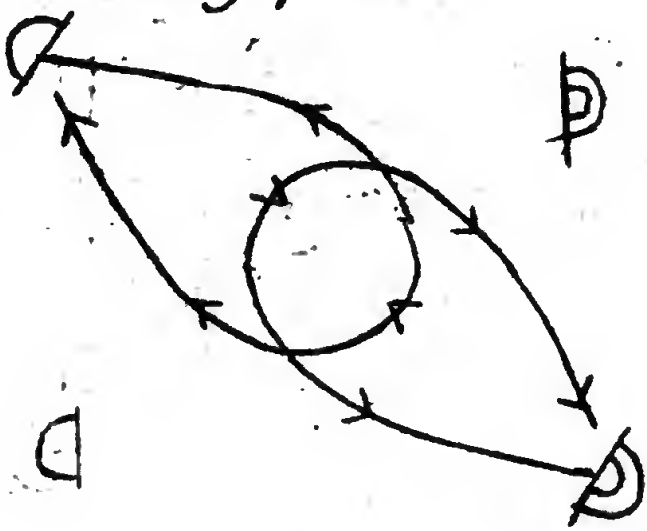

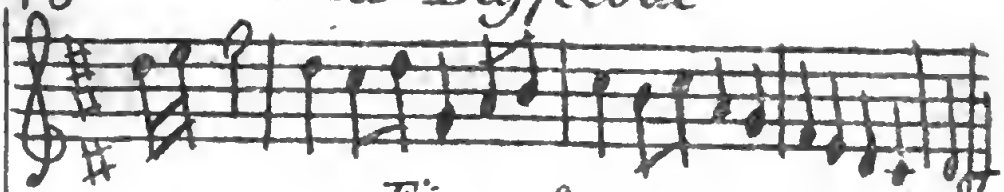

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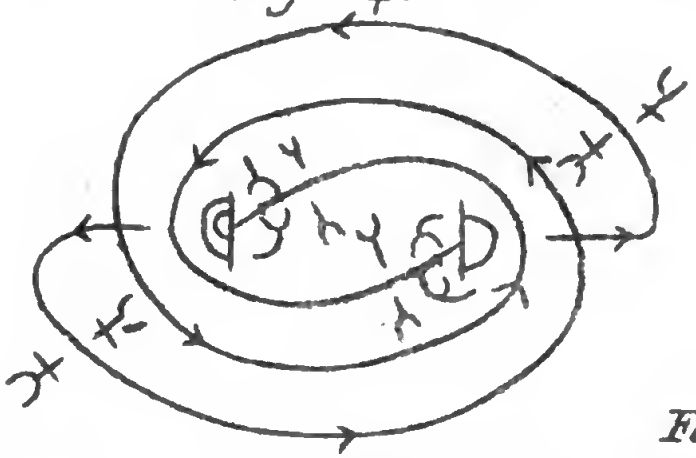

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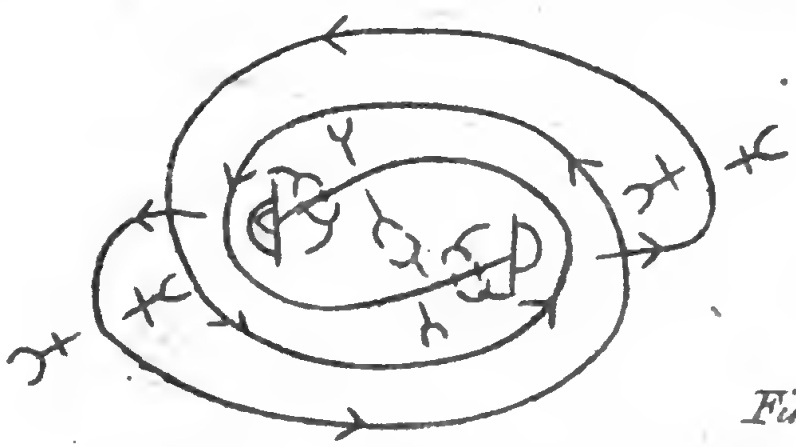

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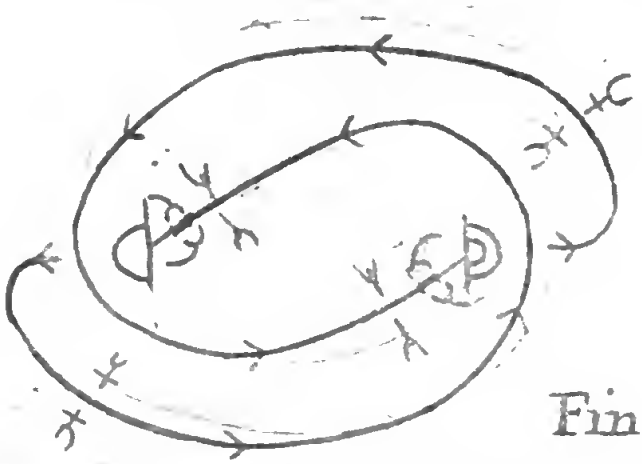

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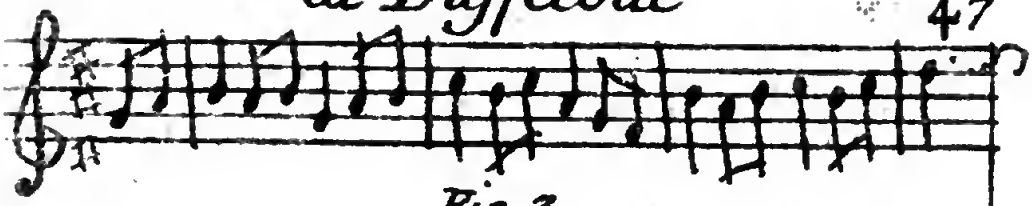

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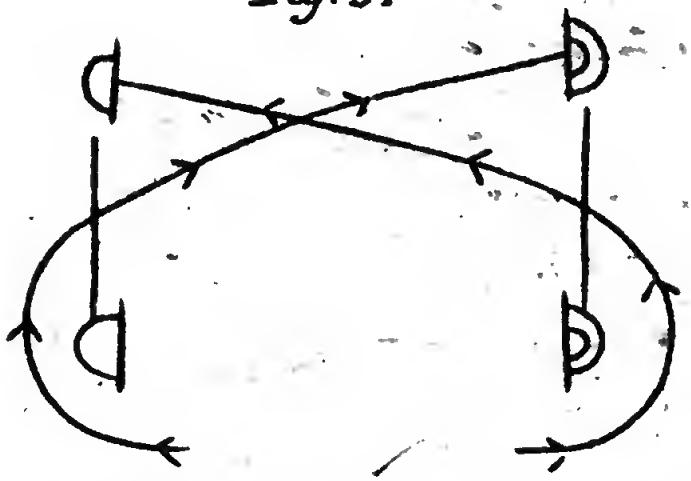

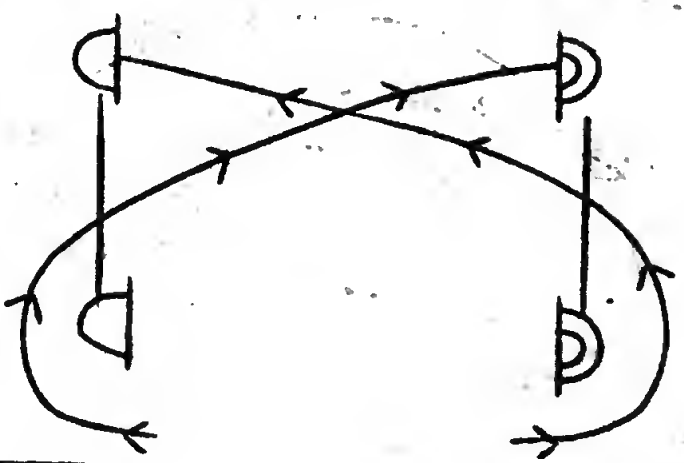

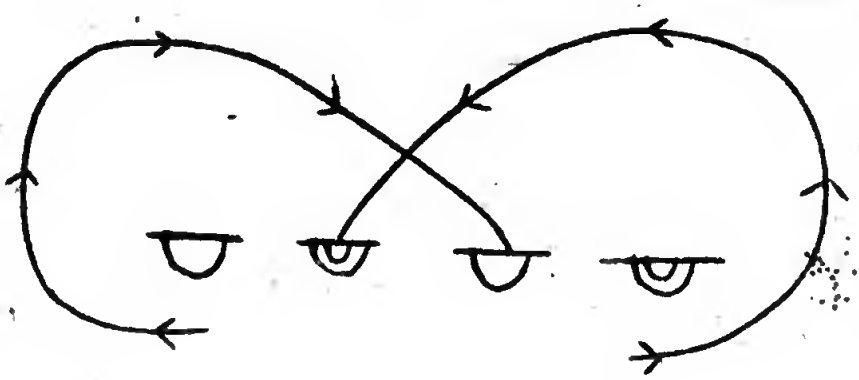

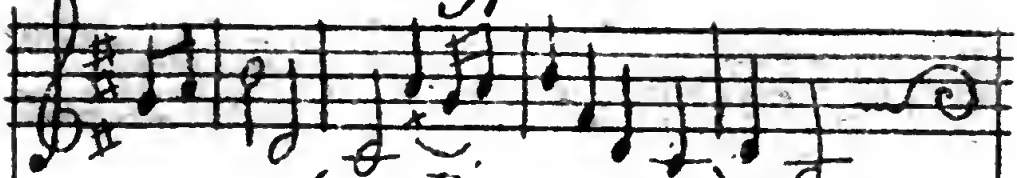

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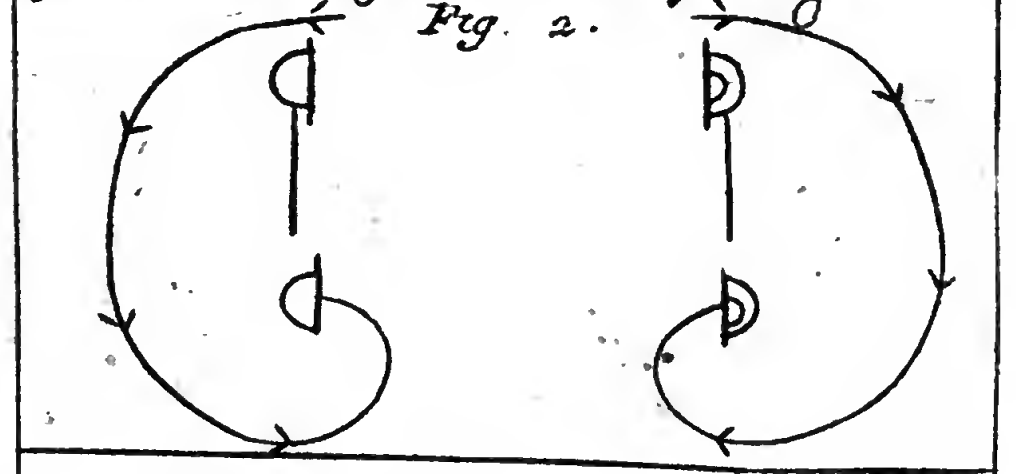

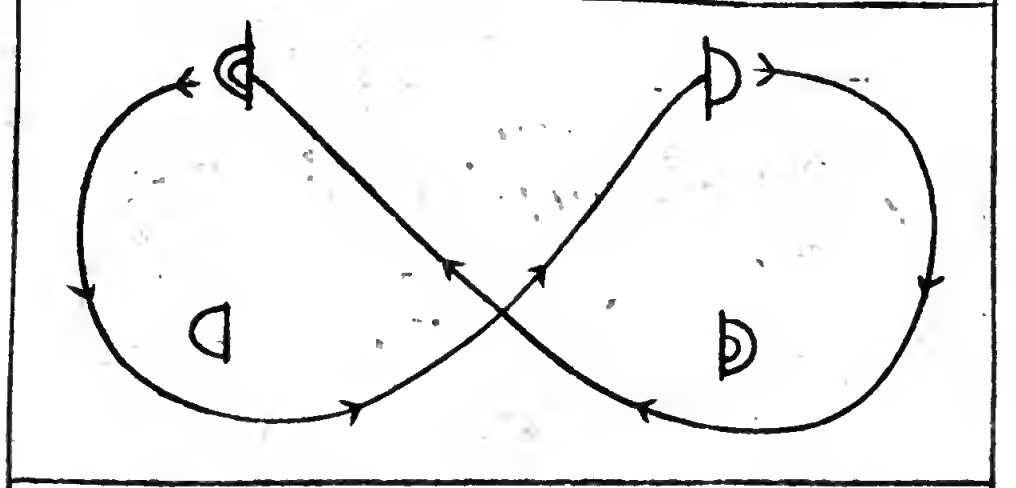

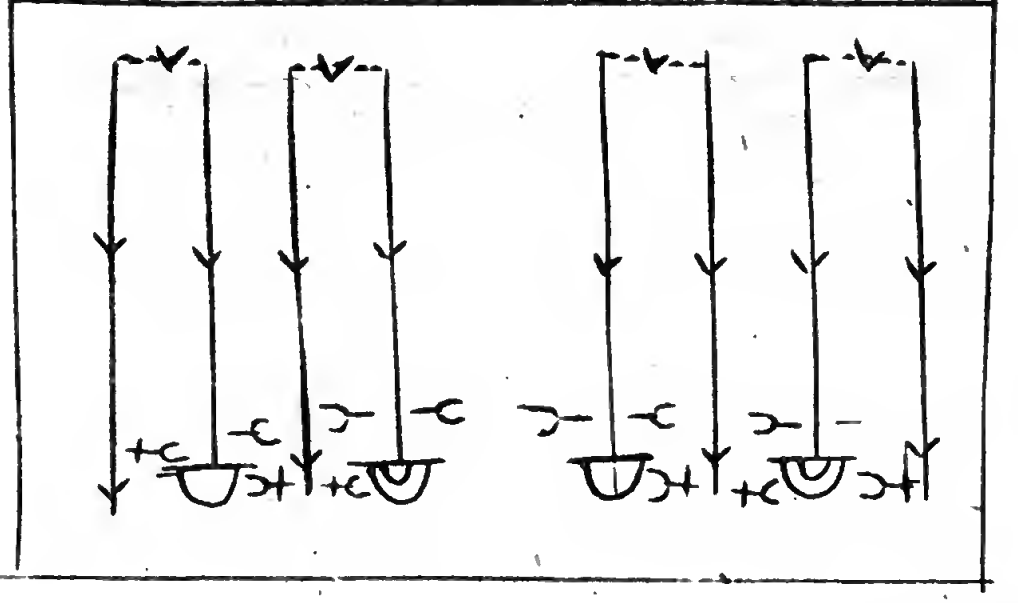

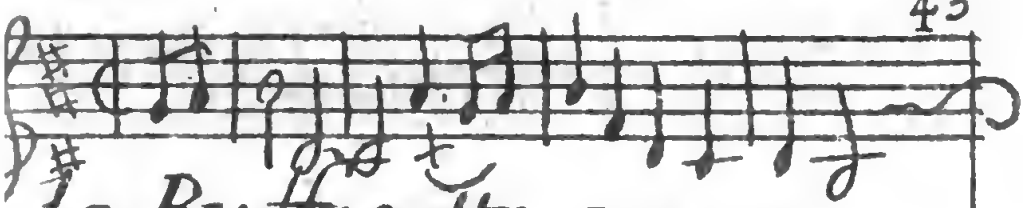

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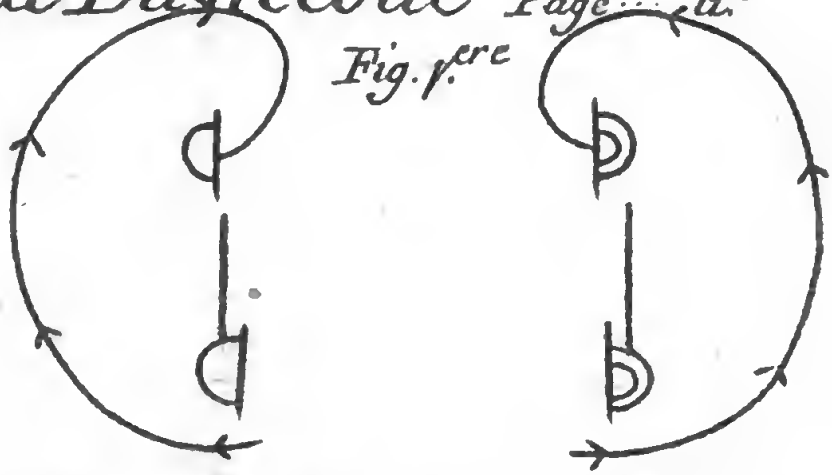

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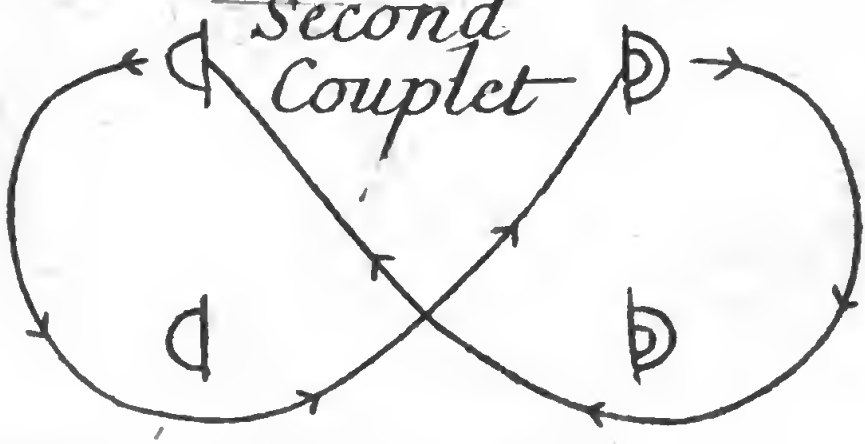

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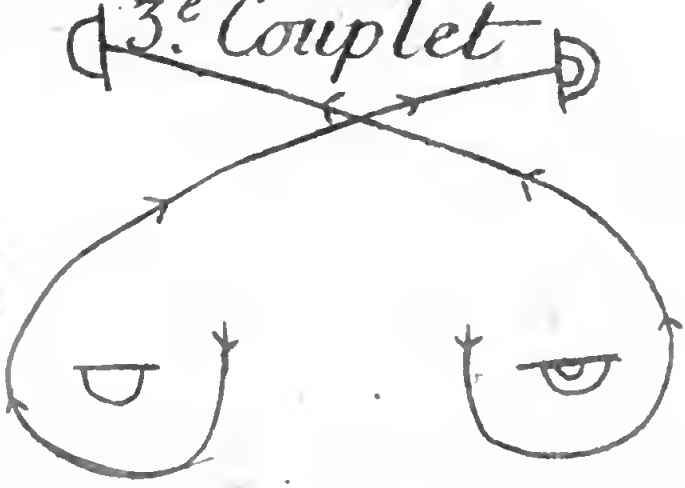

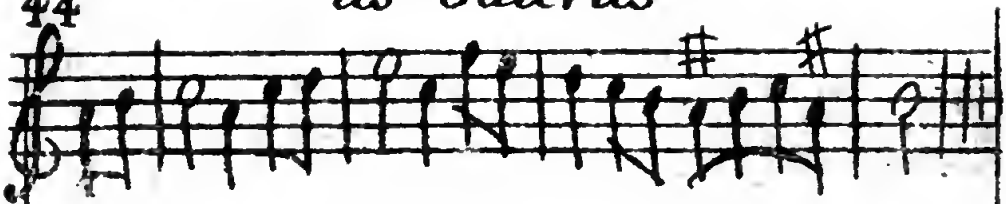

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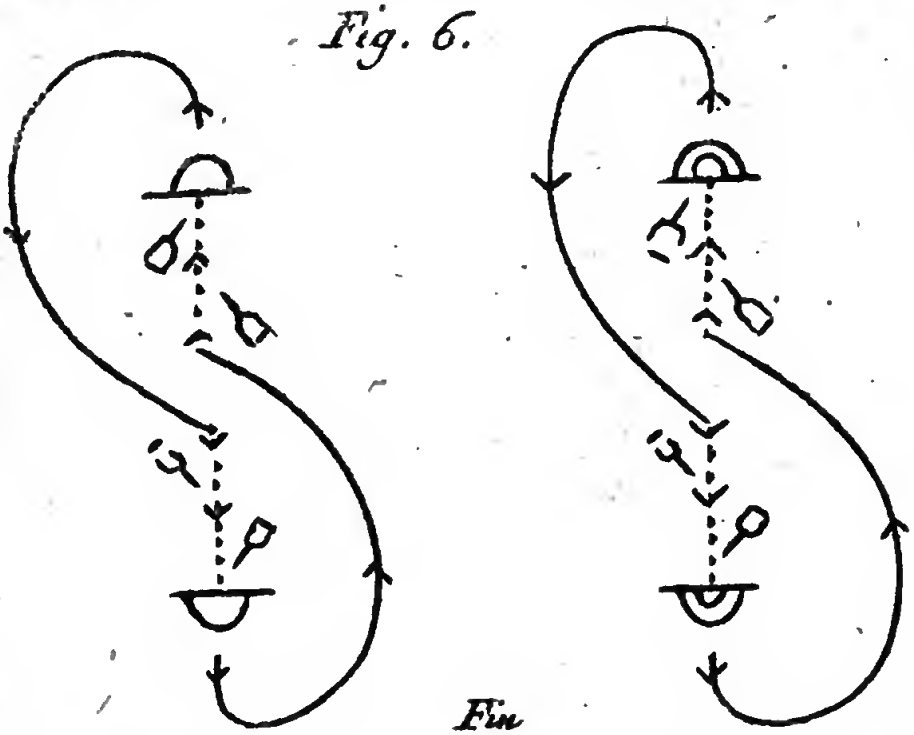

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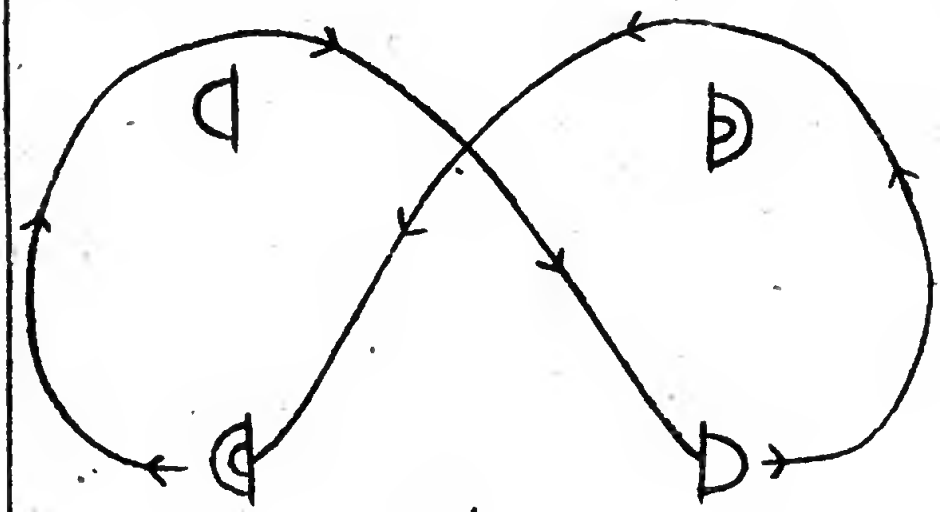

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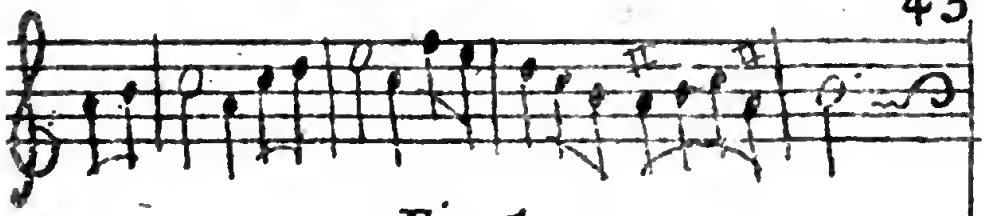

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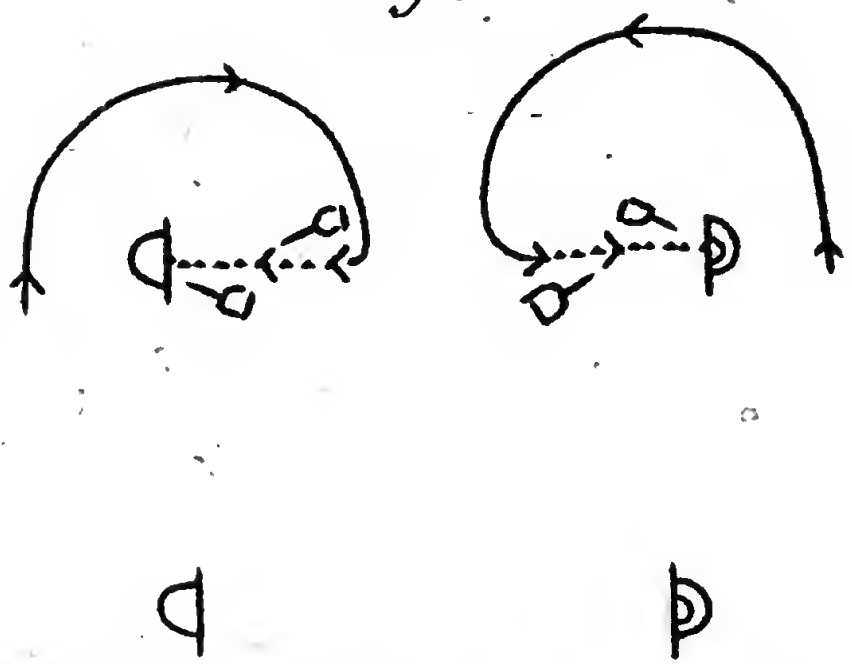

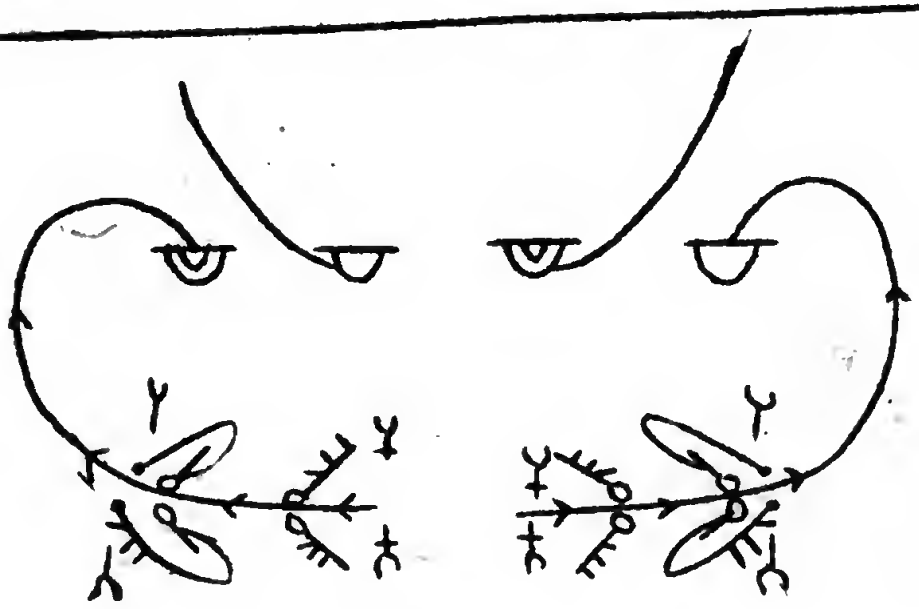

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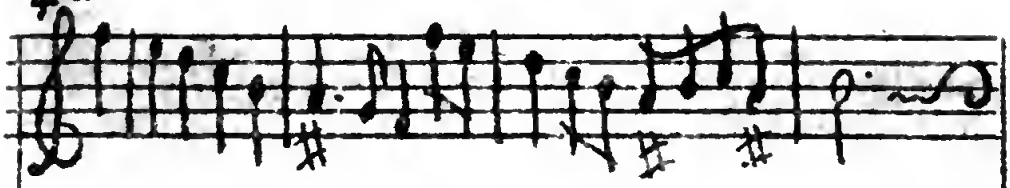

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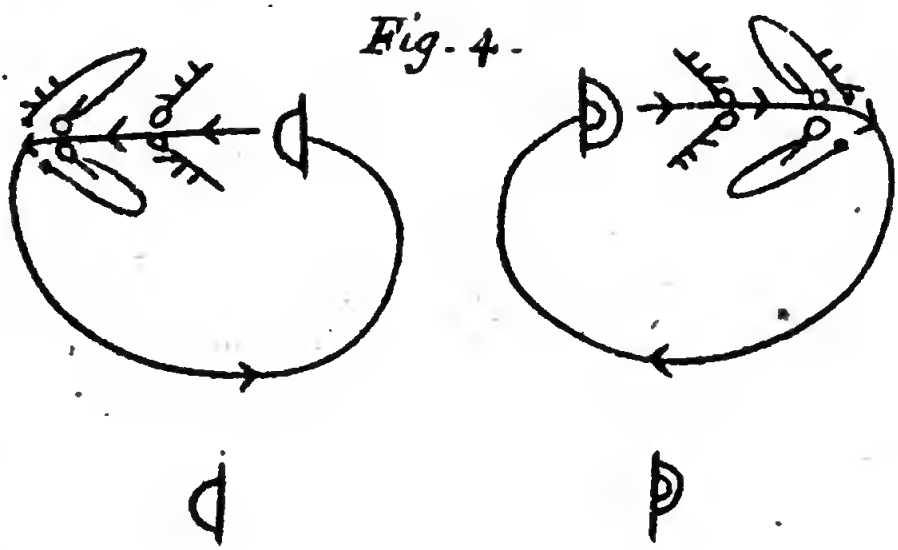

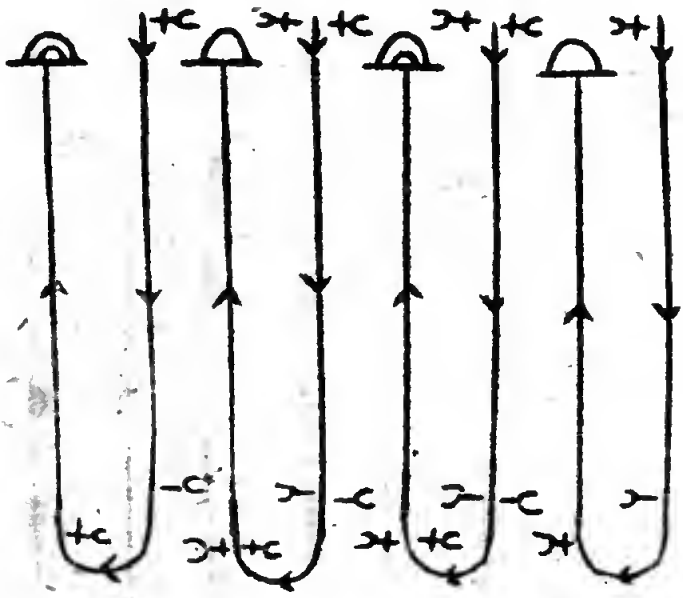

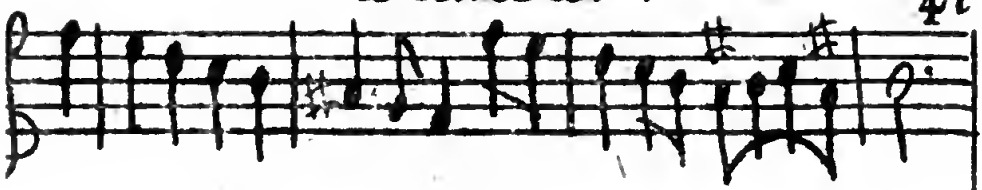

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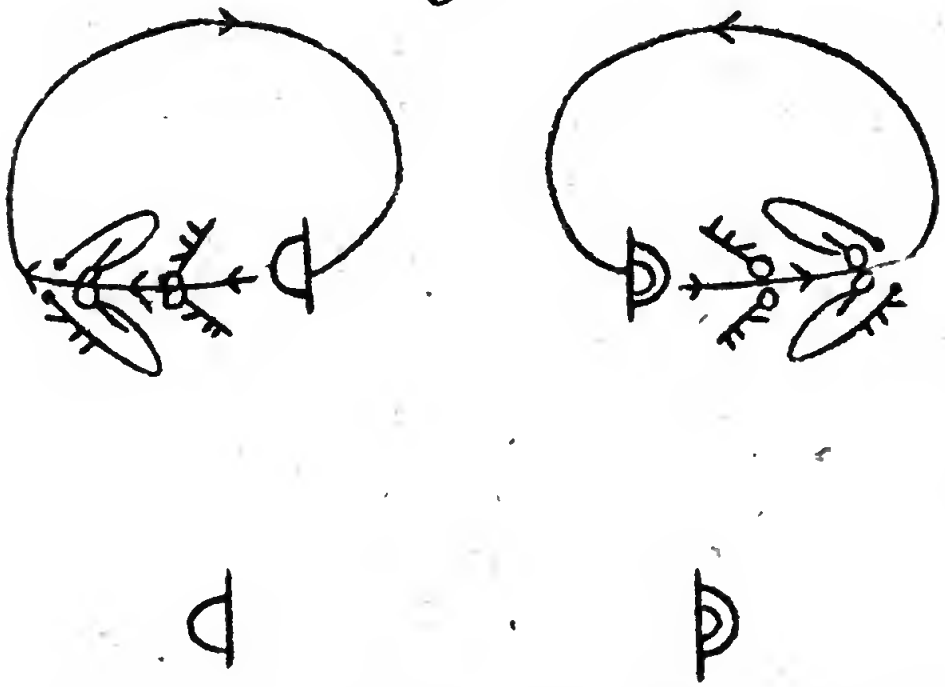

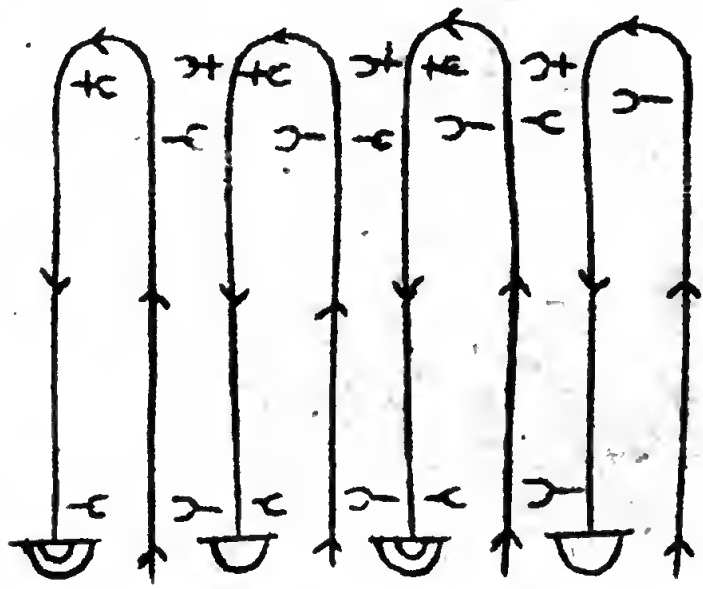

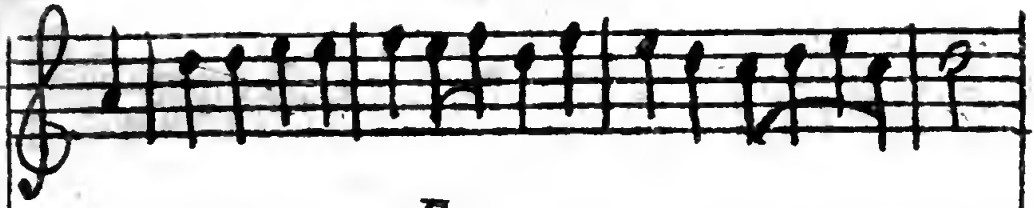

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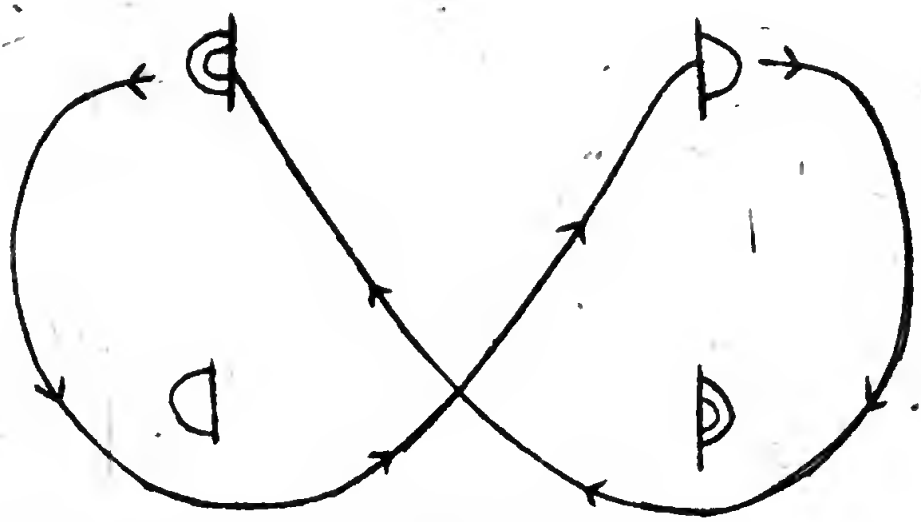

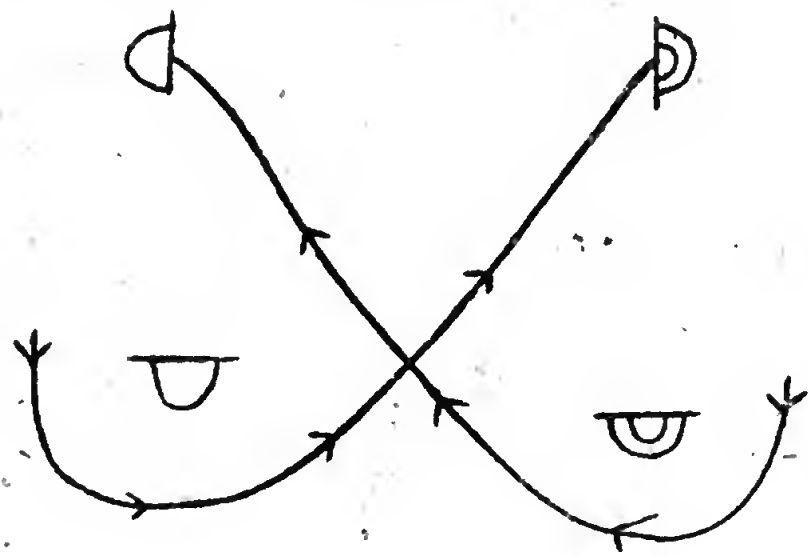

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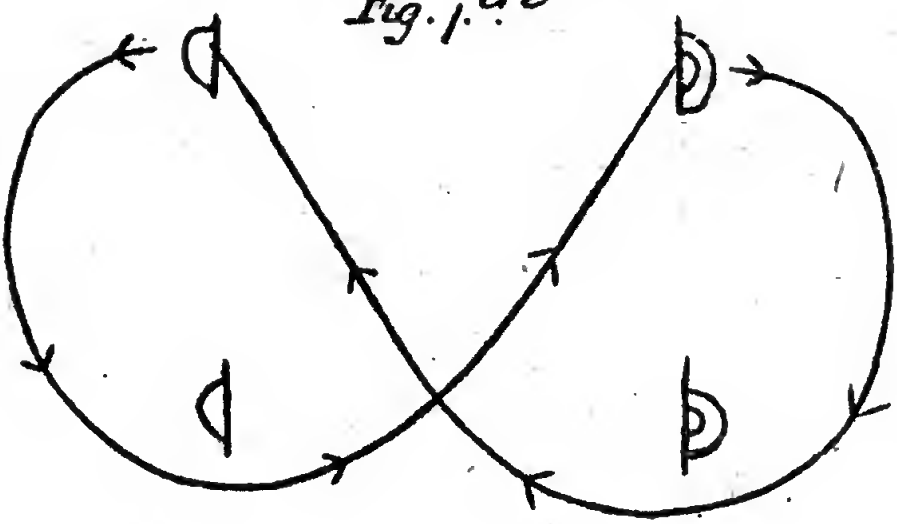

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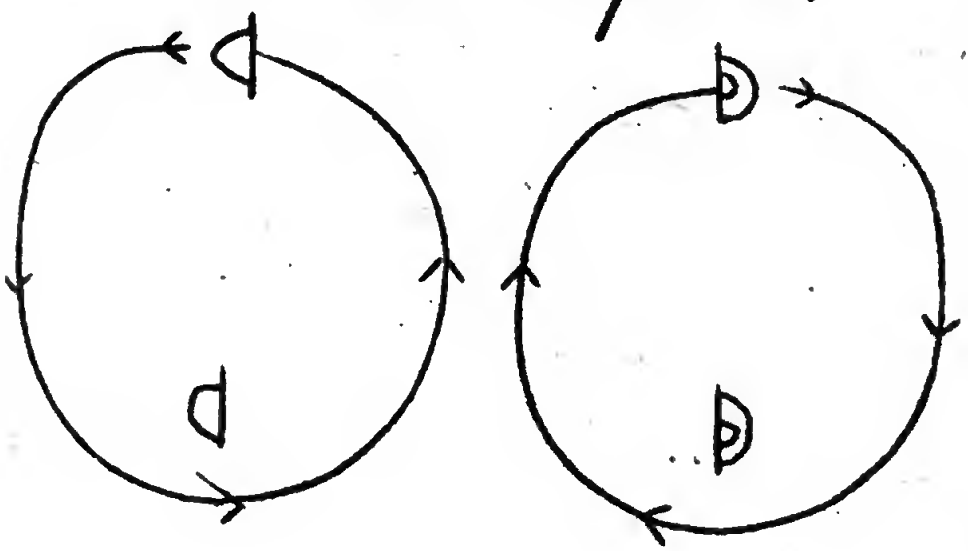

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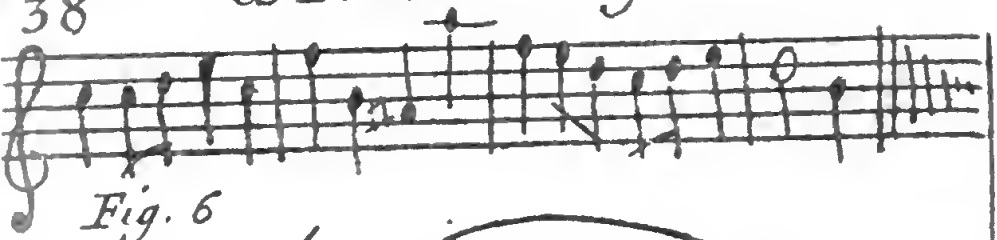

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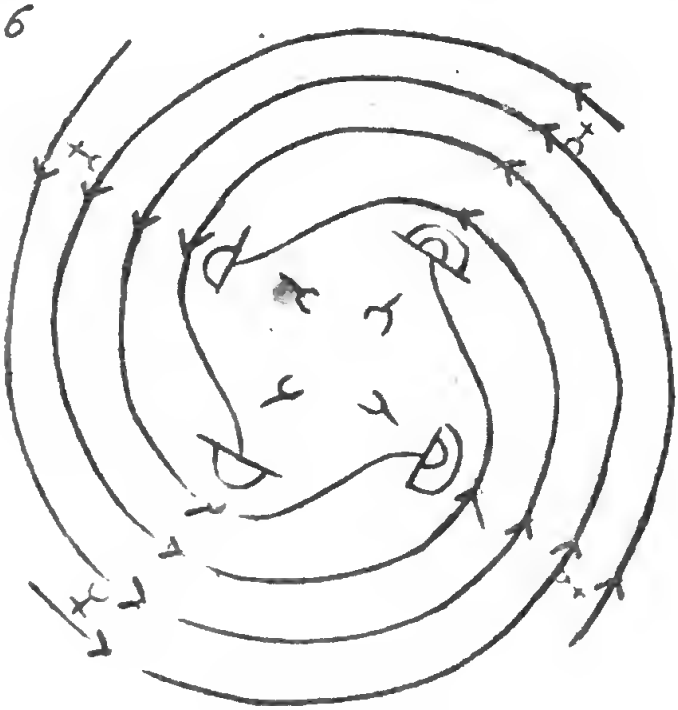

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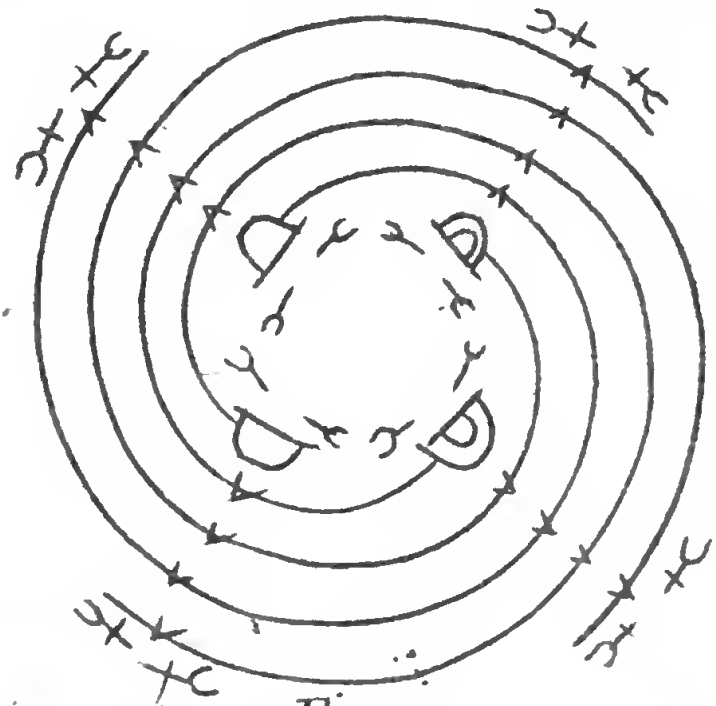

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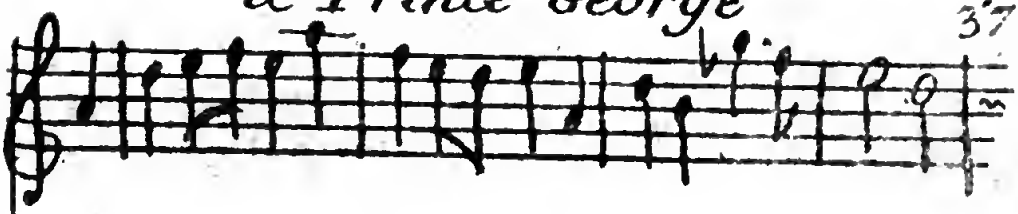

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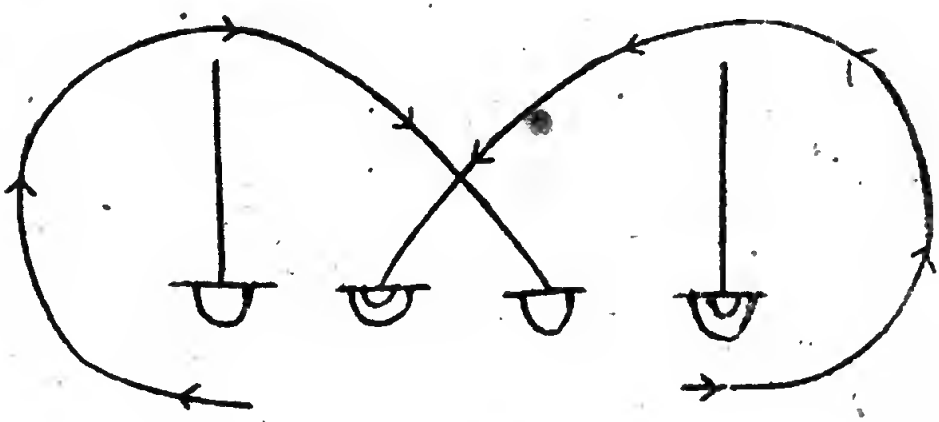

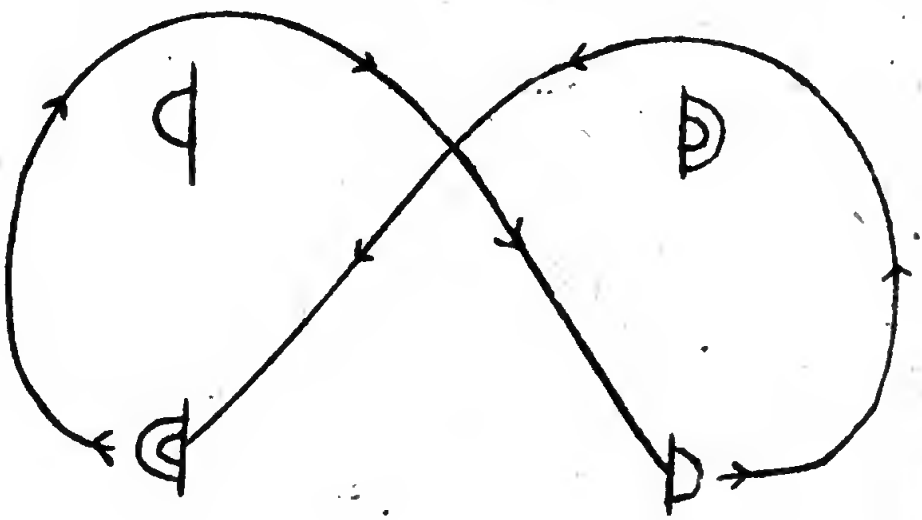

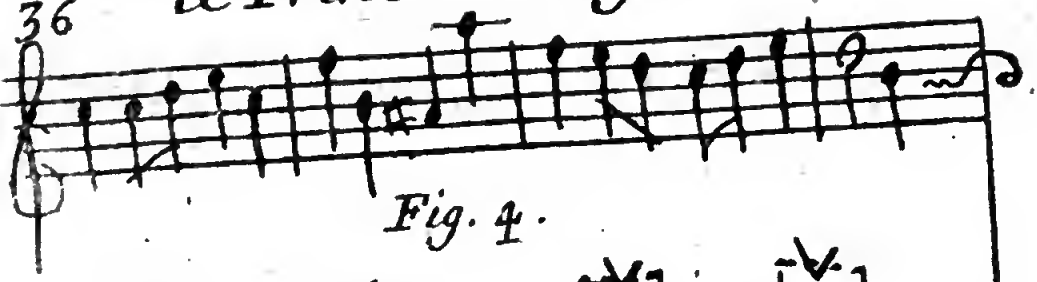

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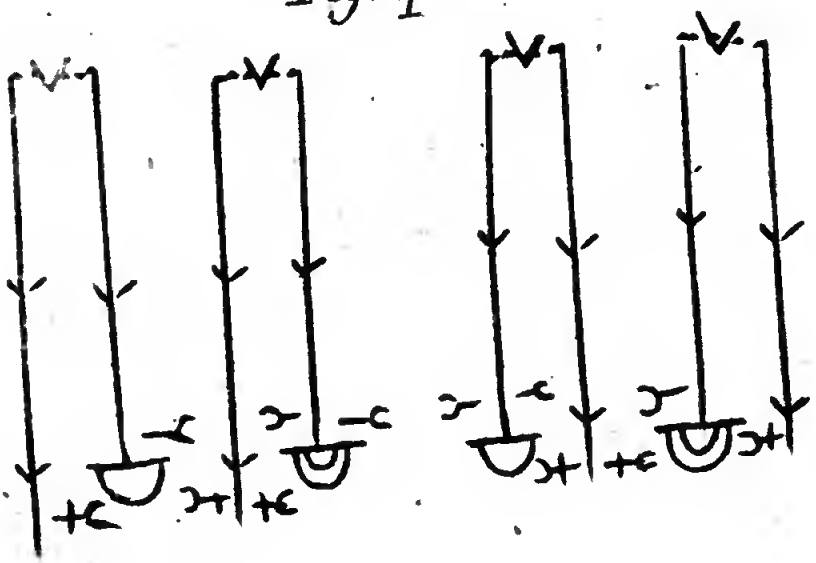

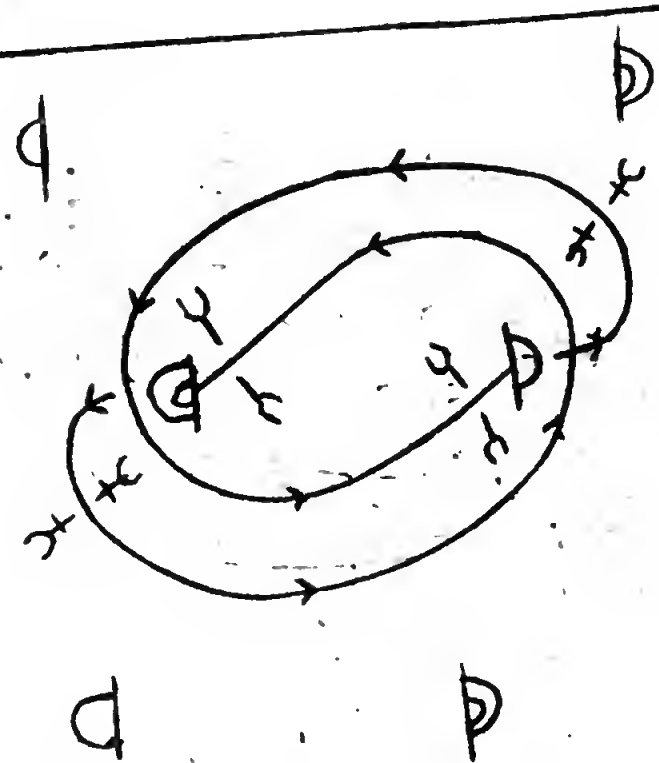

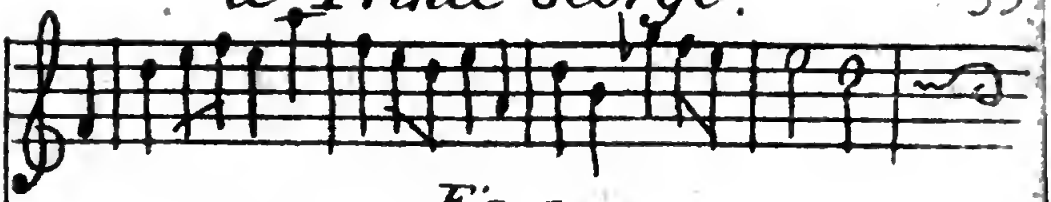

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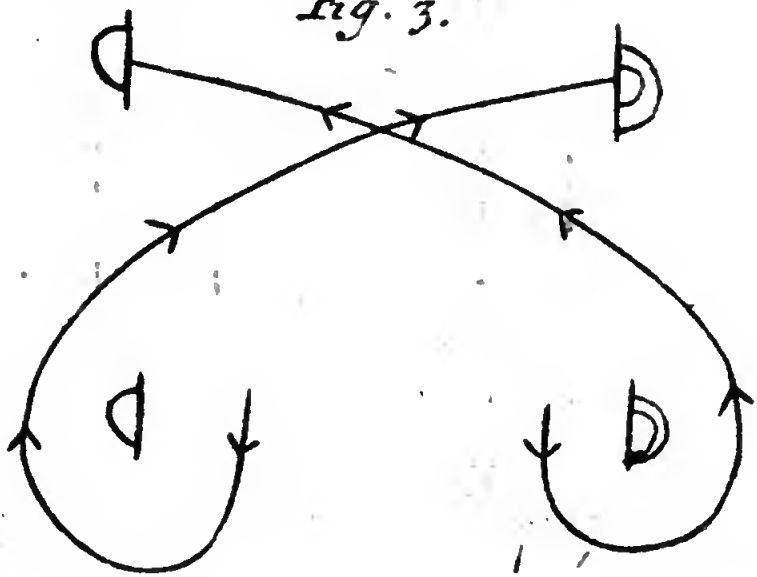

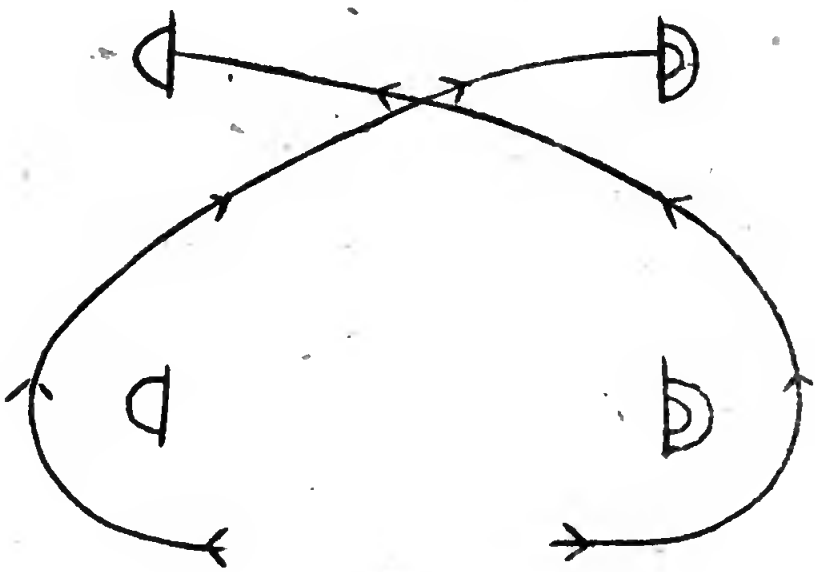

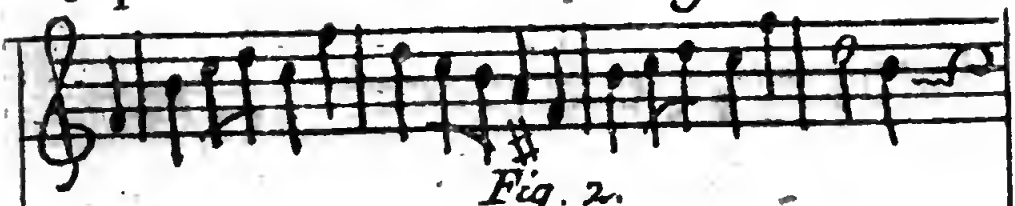

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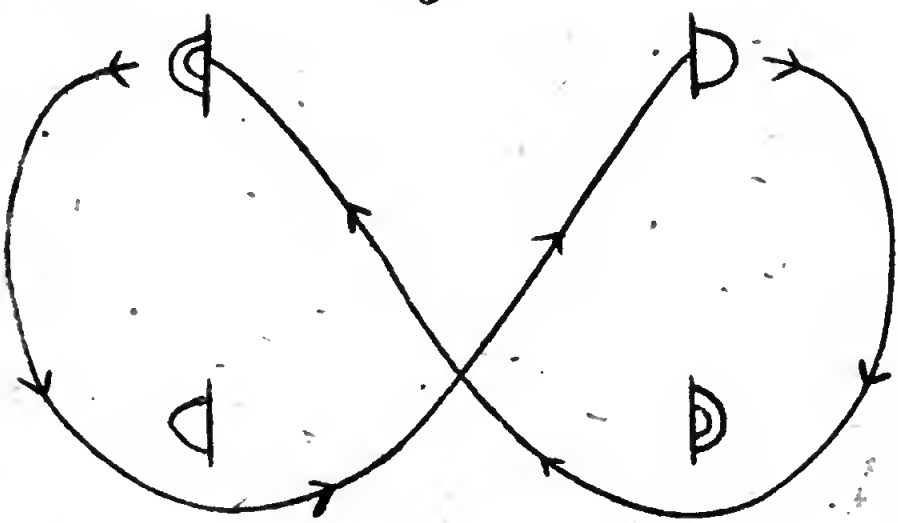

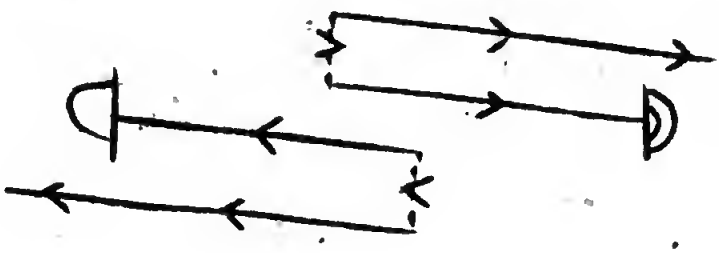

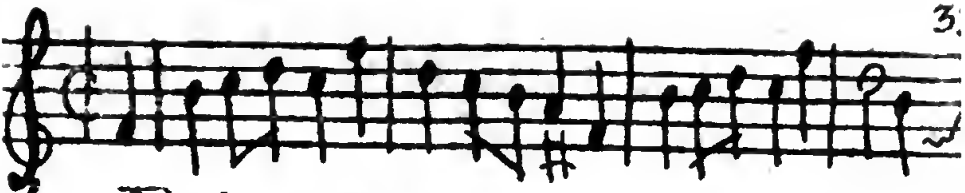

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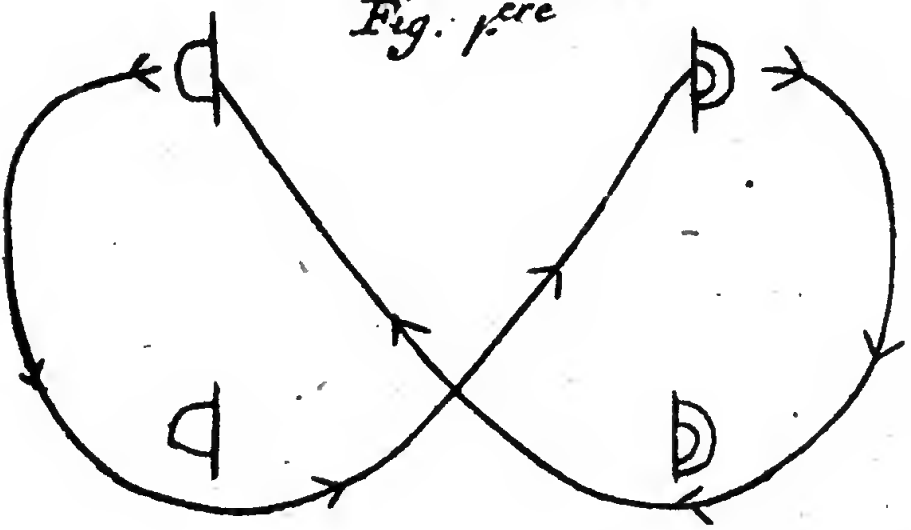

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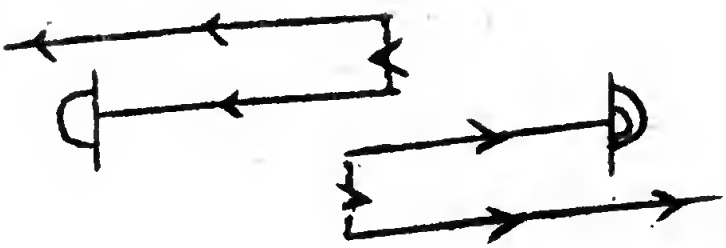

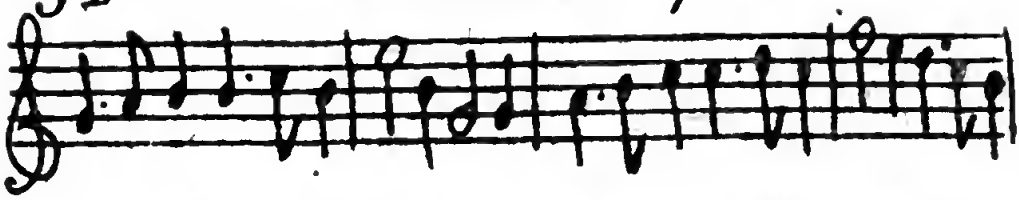

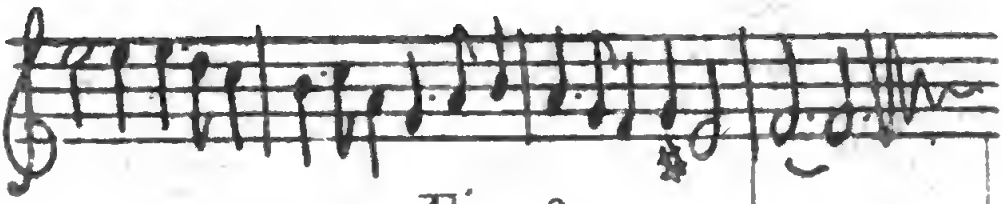

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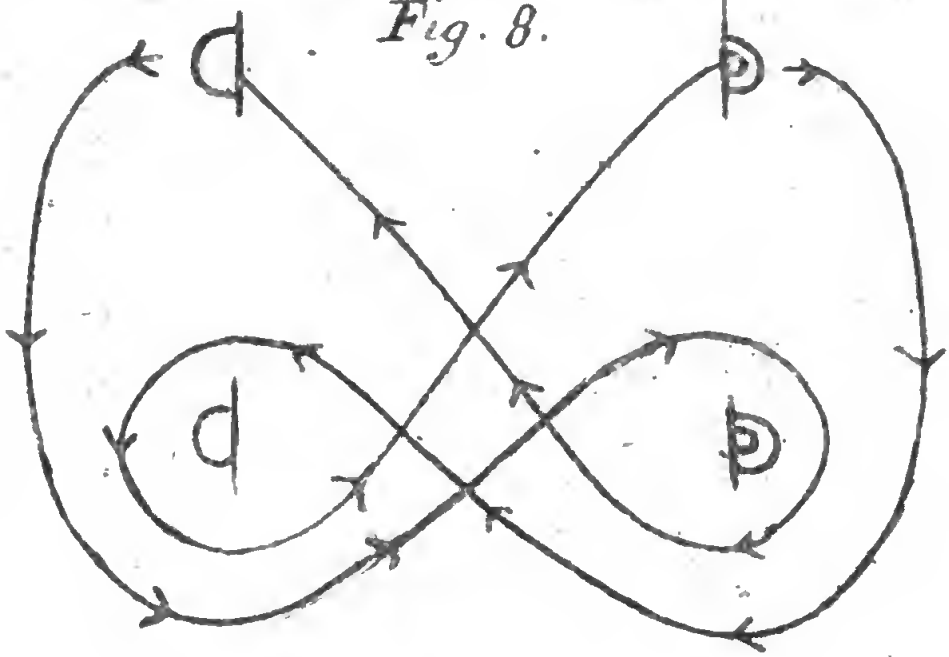

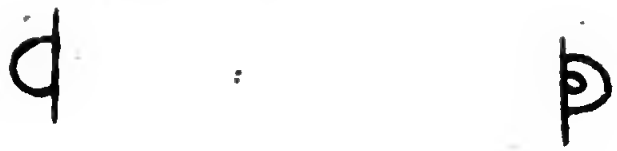

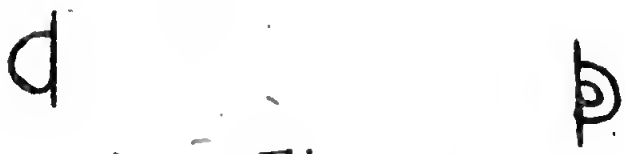

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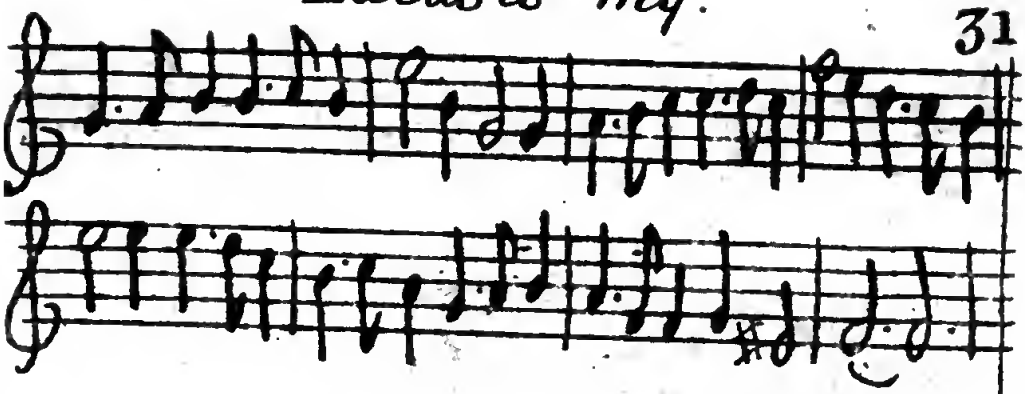

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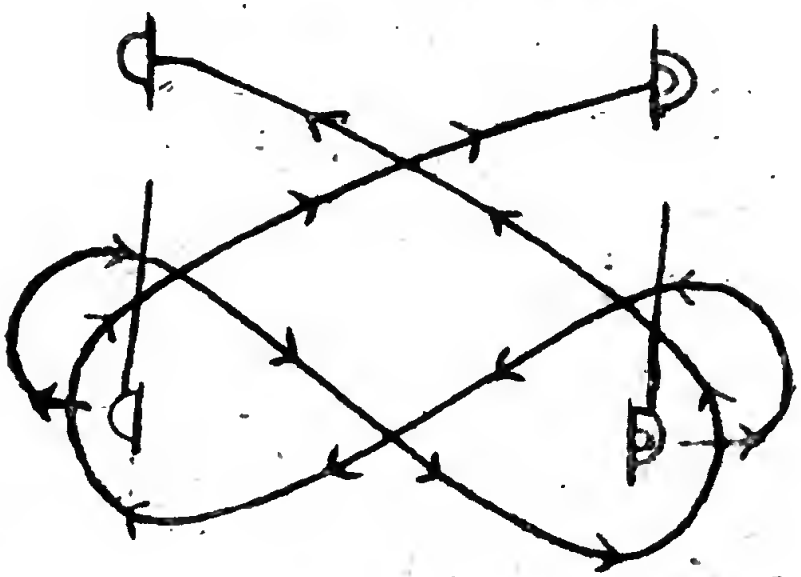

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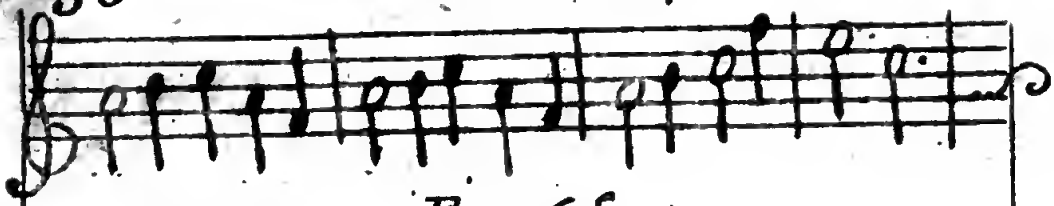

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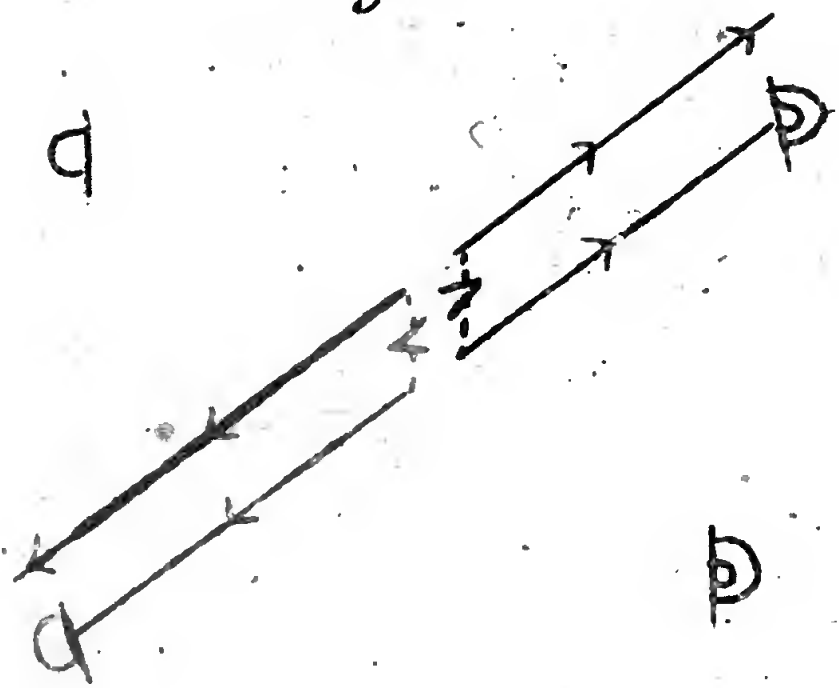

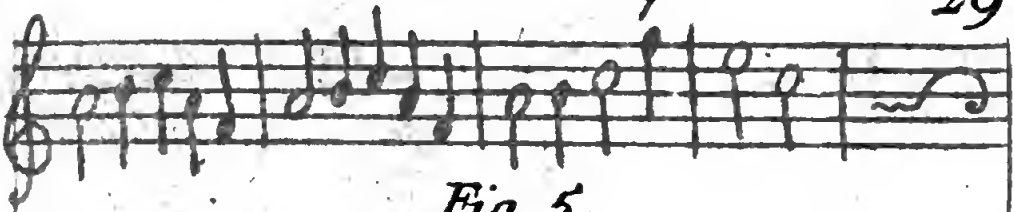

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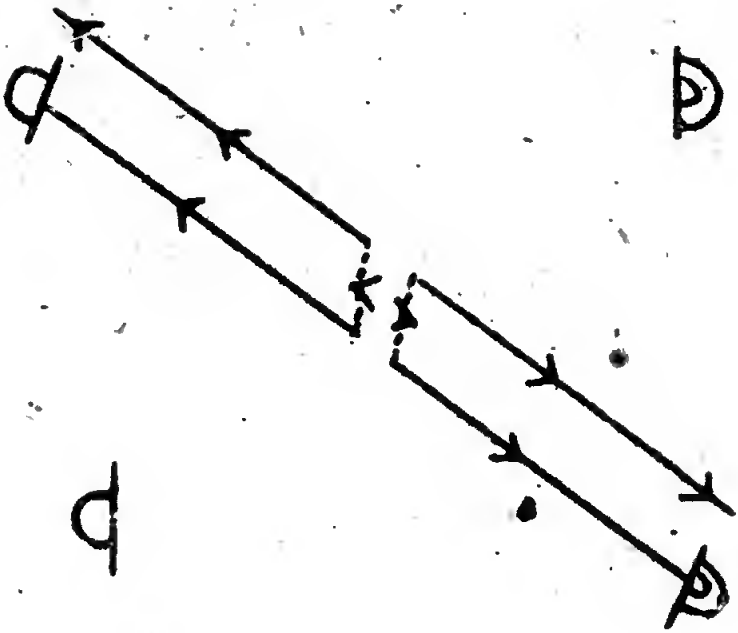

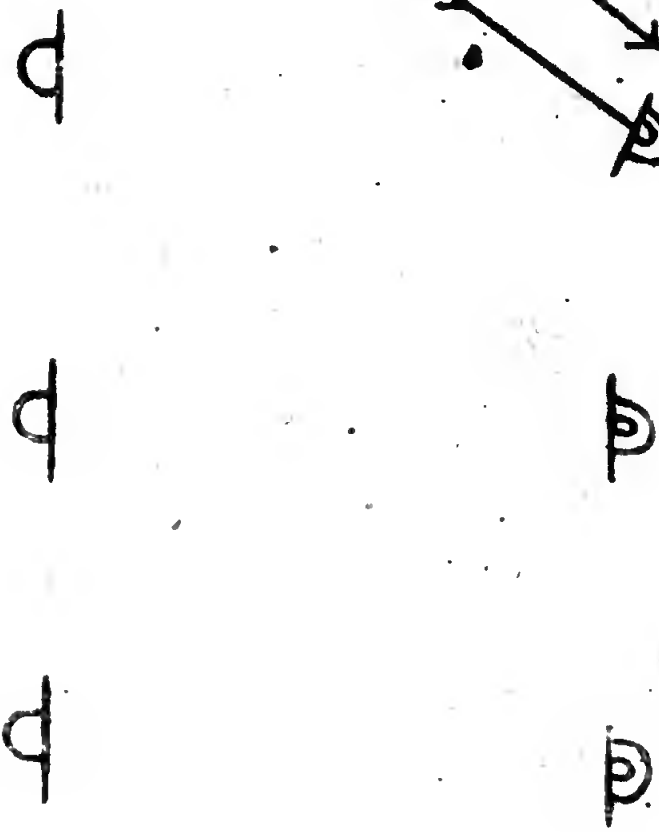

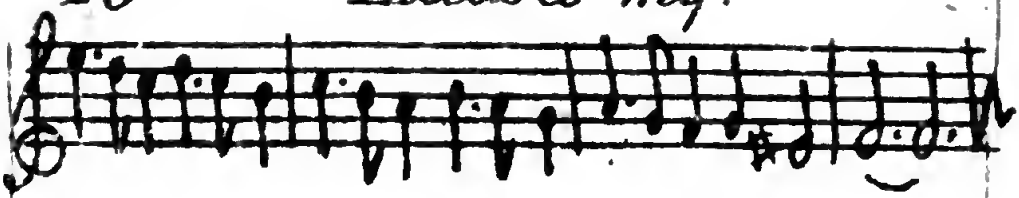

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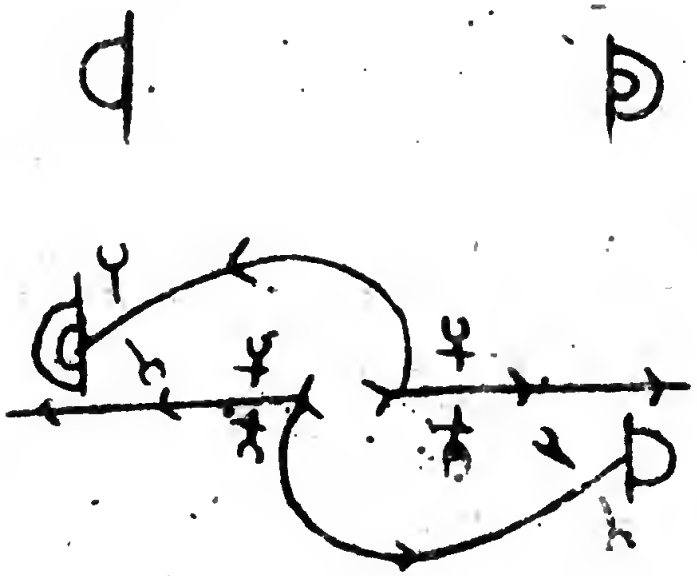

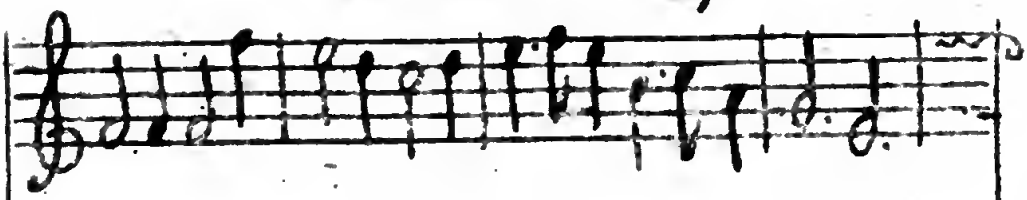

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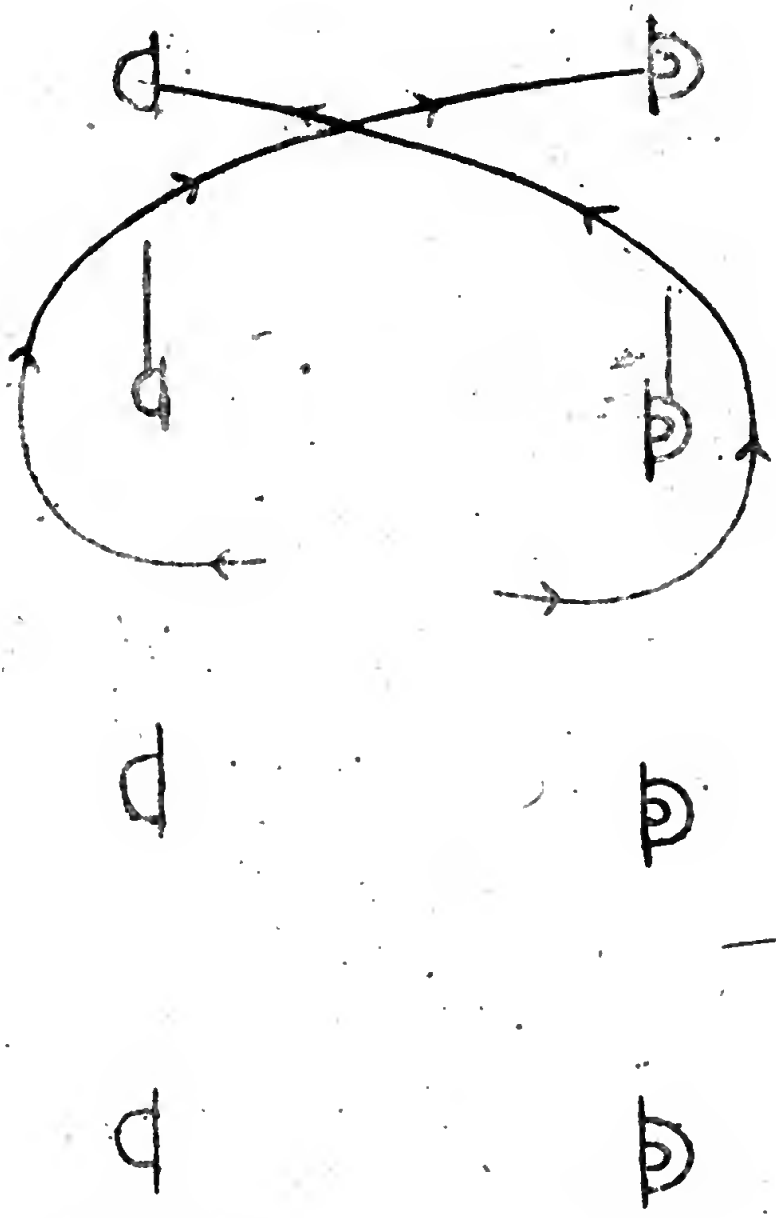

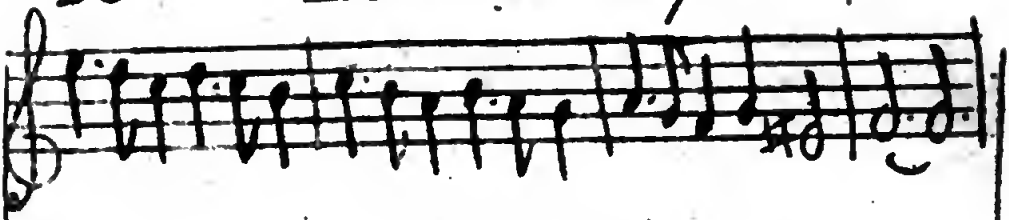

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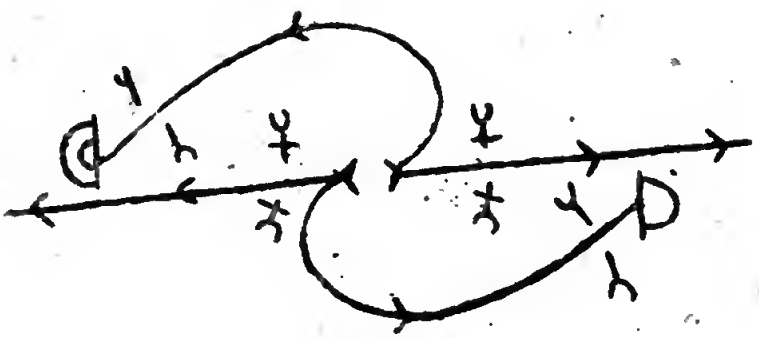

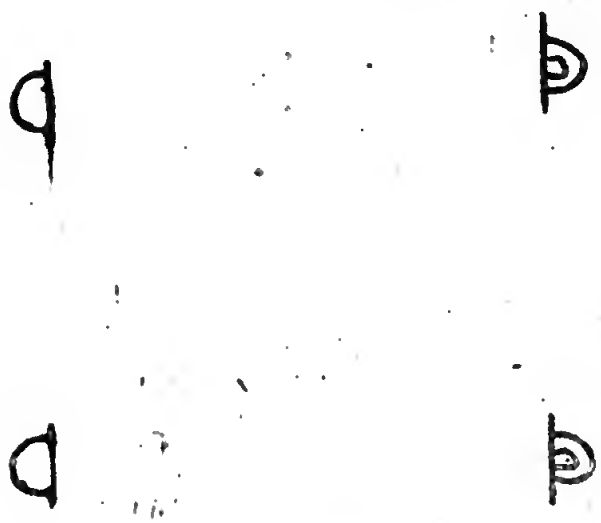

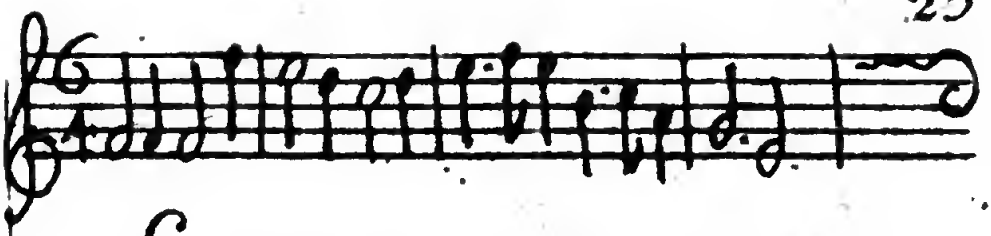

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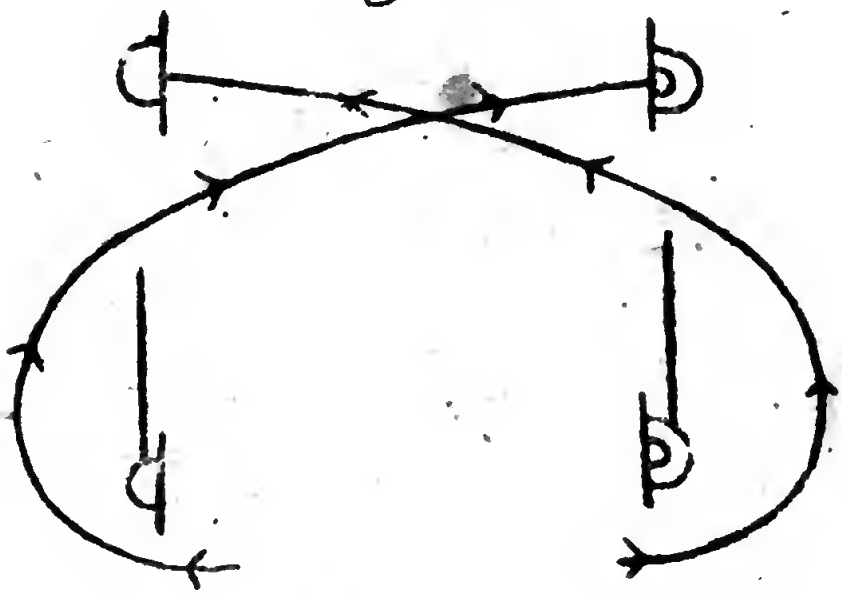

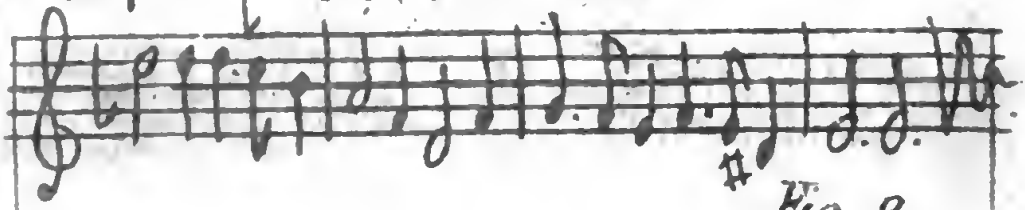

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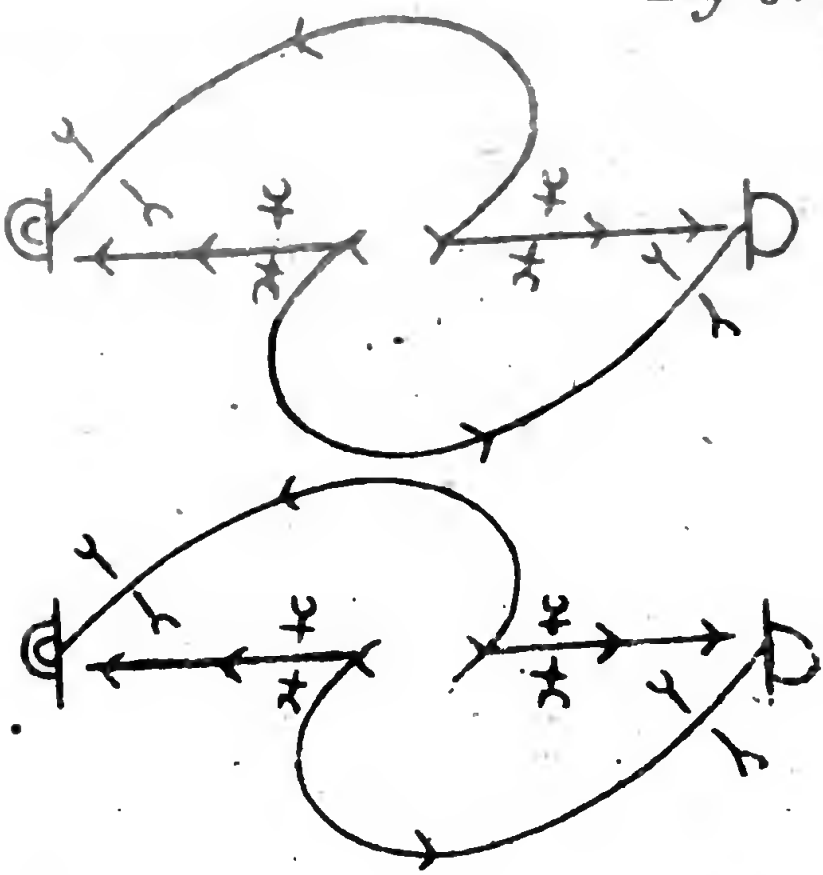

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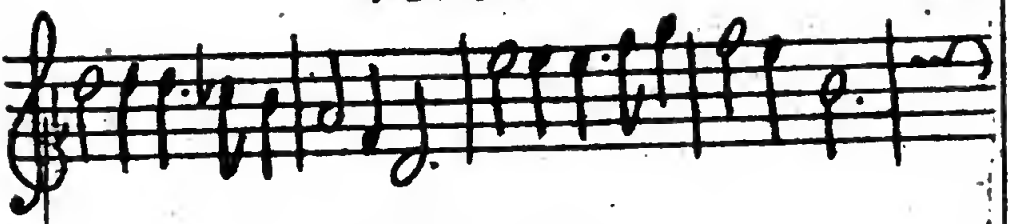

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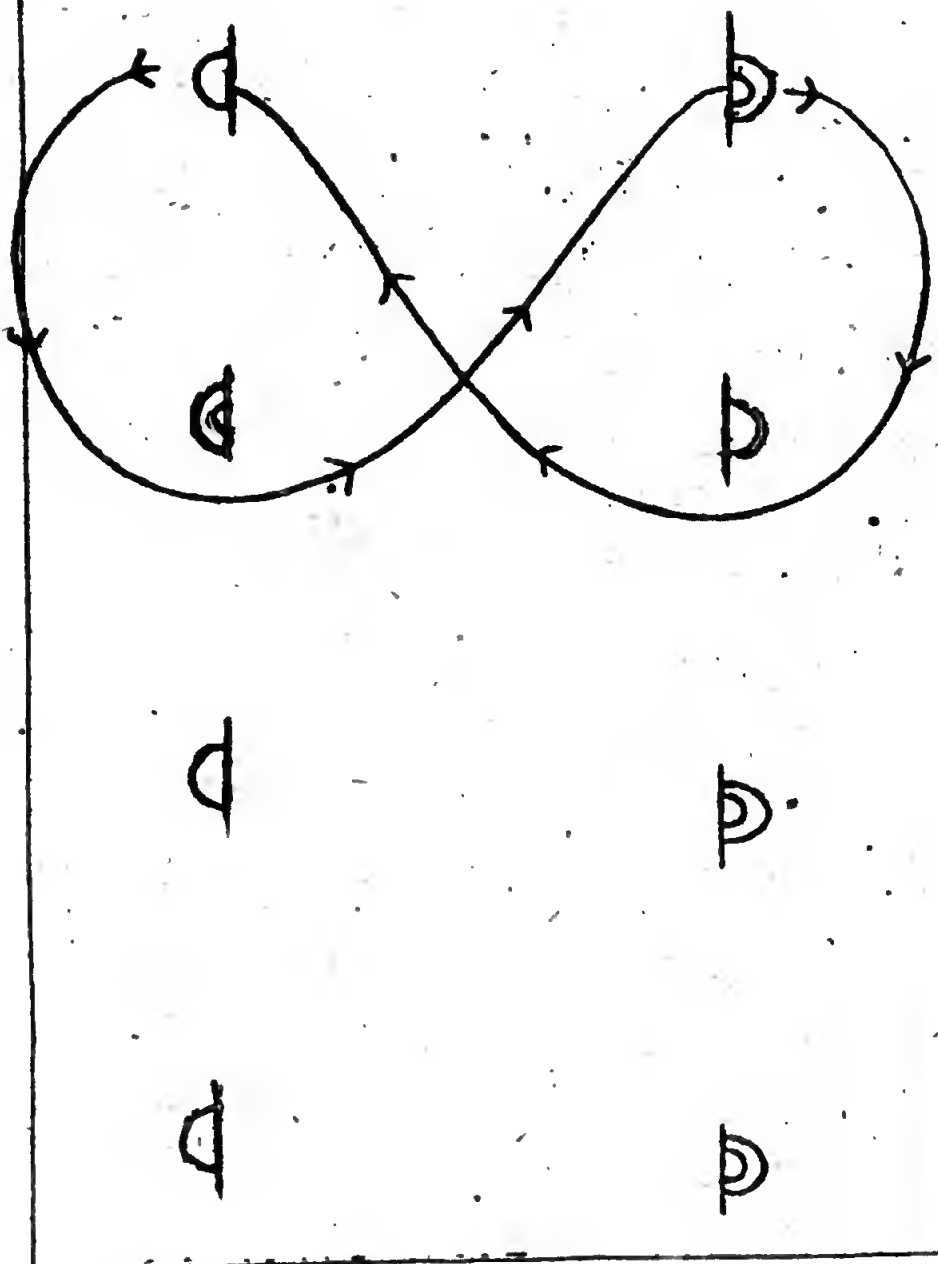

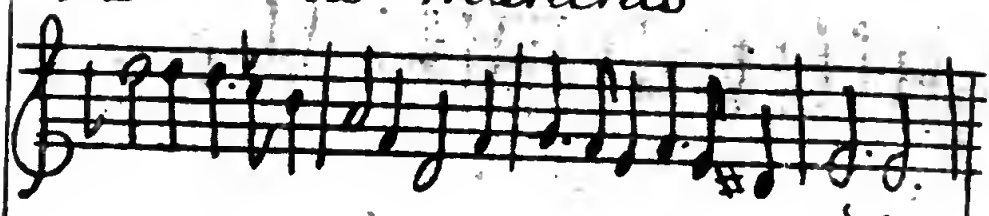

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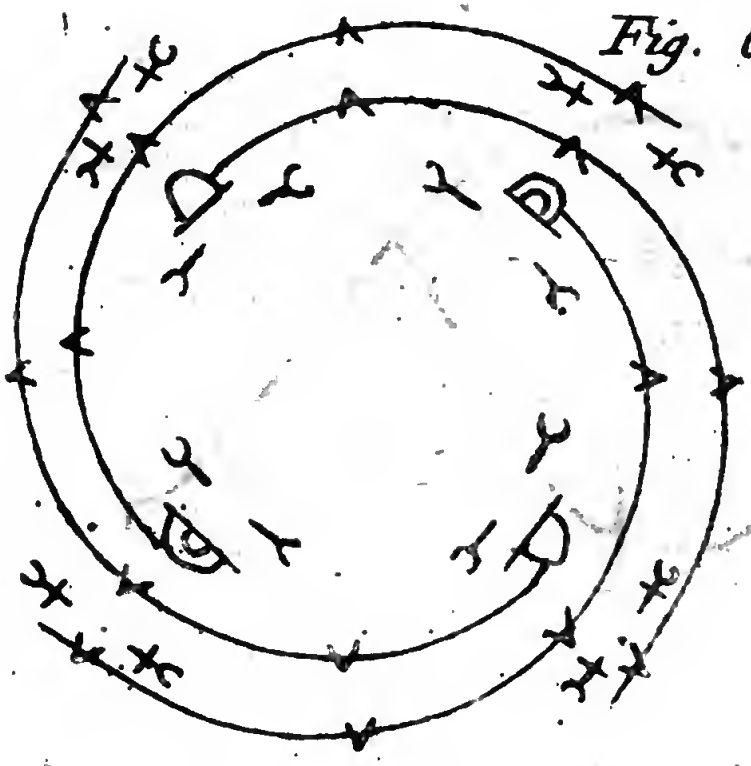
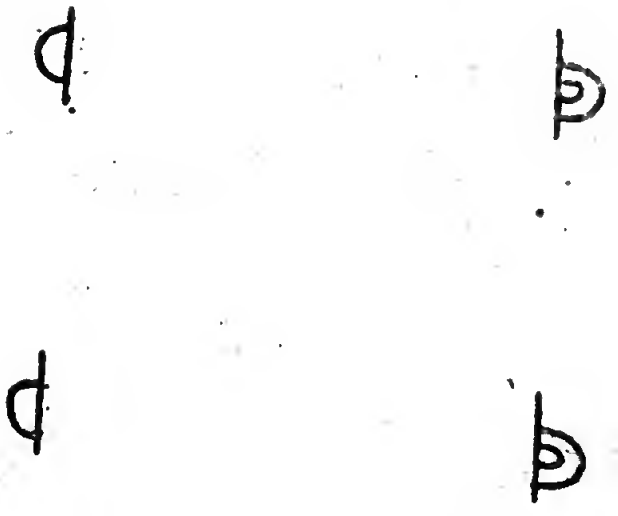




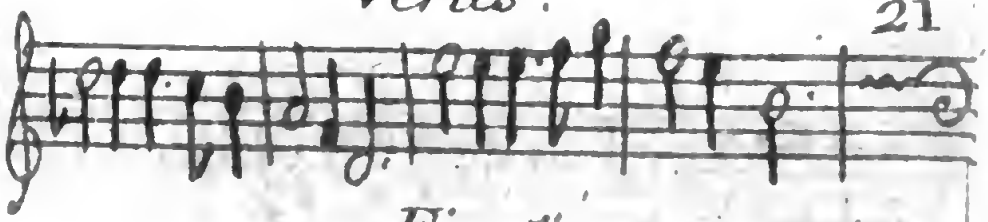
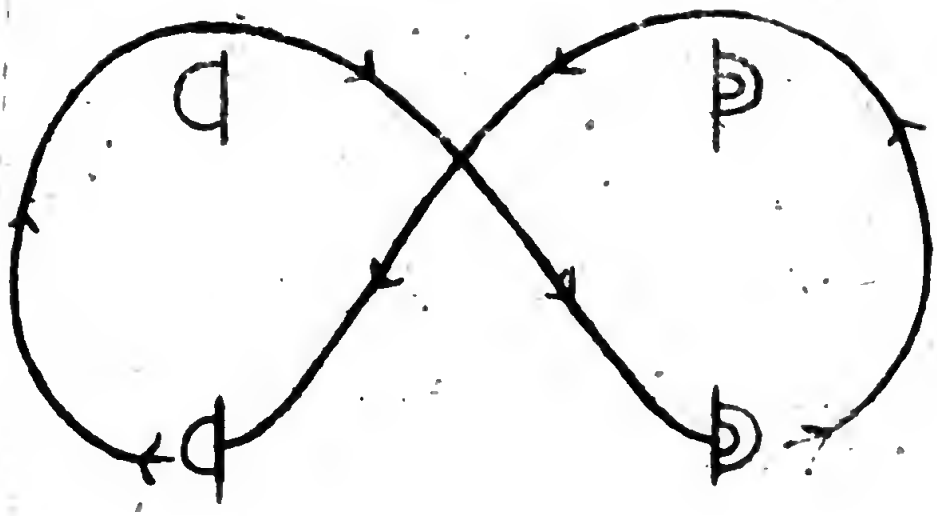


Fig. 51



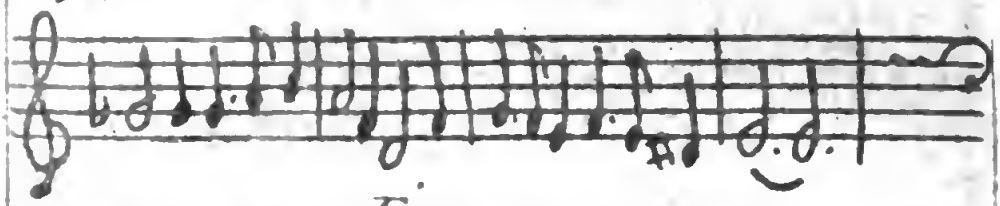
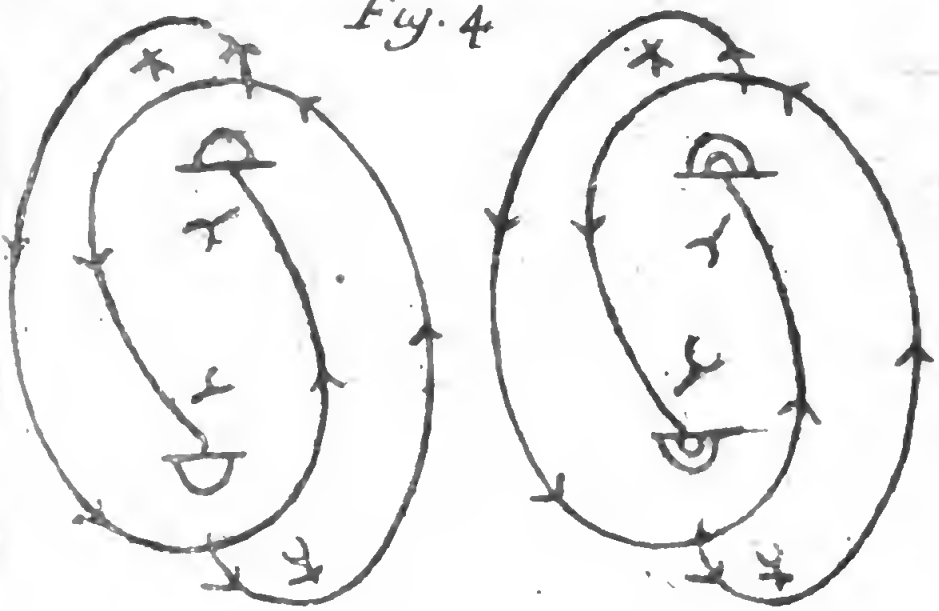


Fig. 4



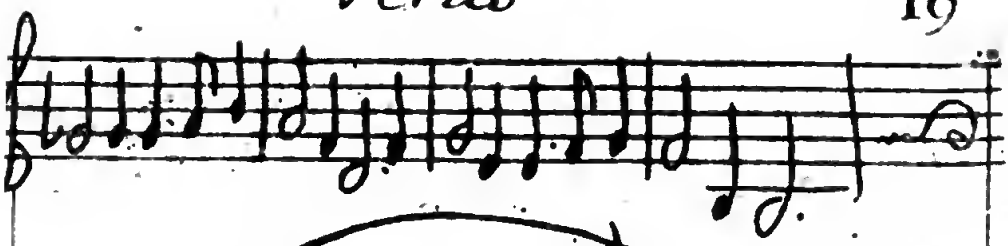
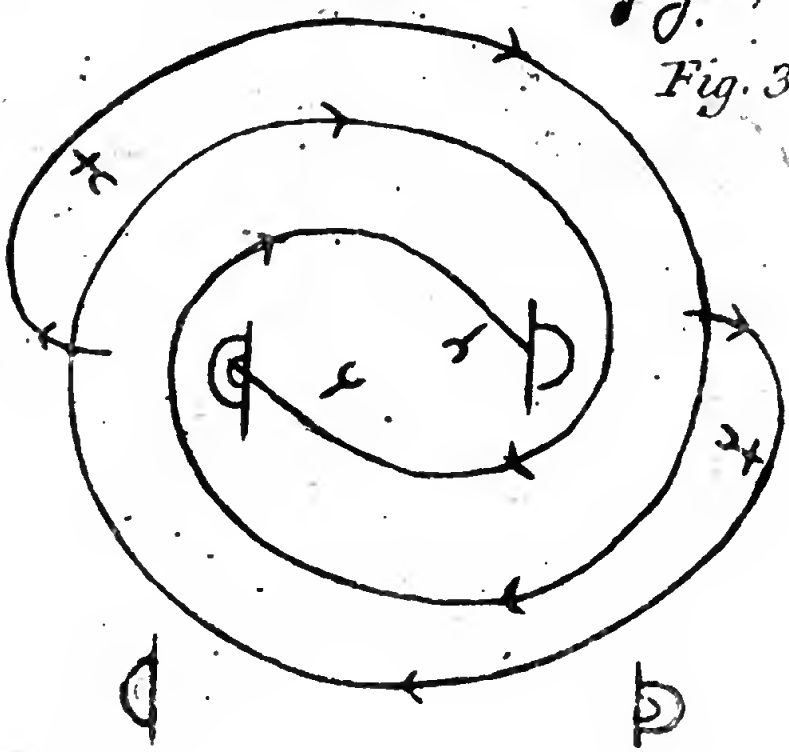
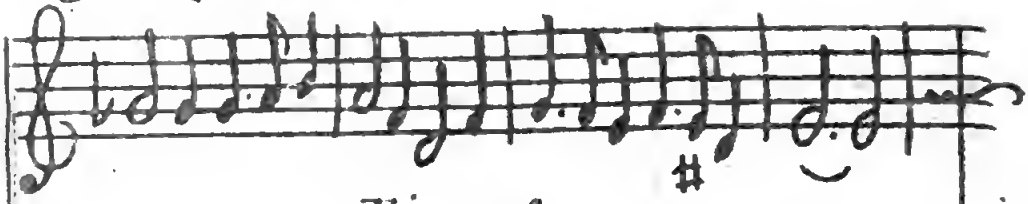


Fig. 3.e





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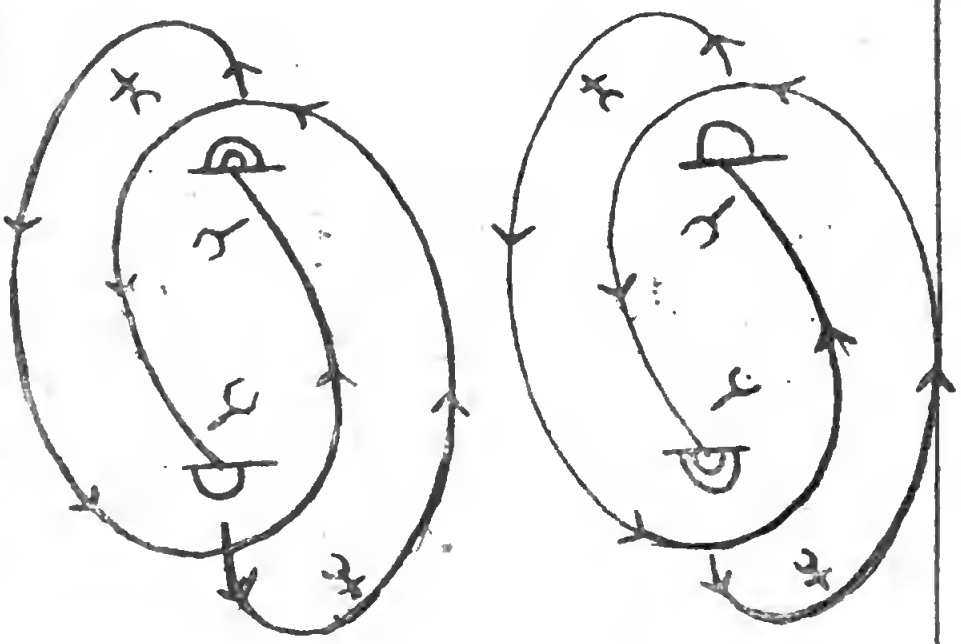
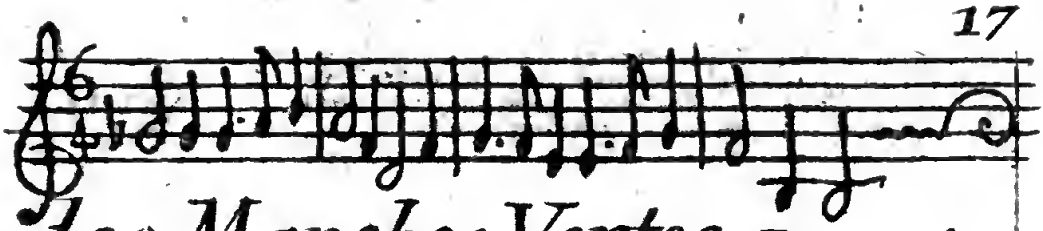
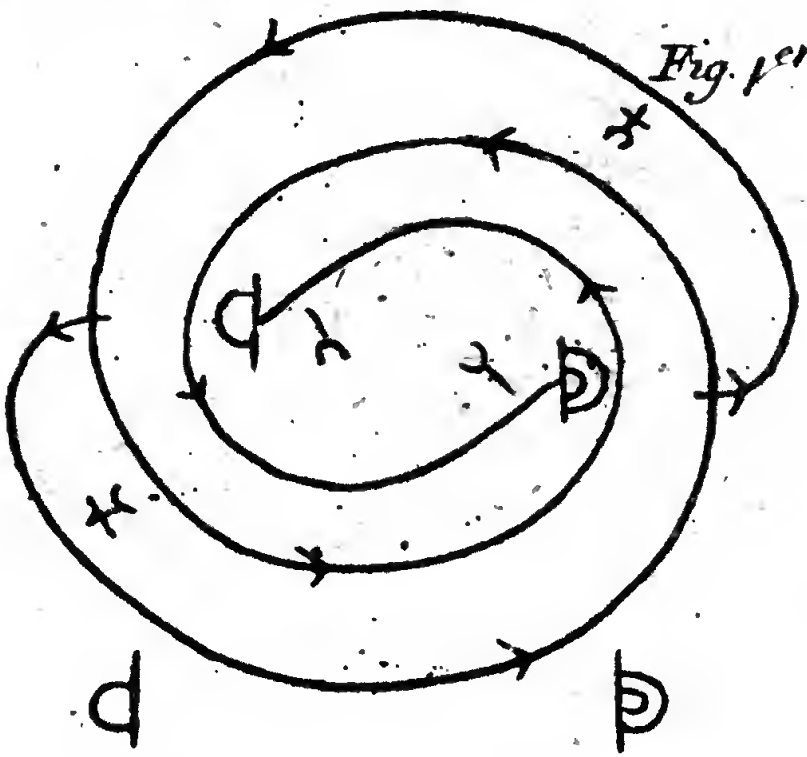
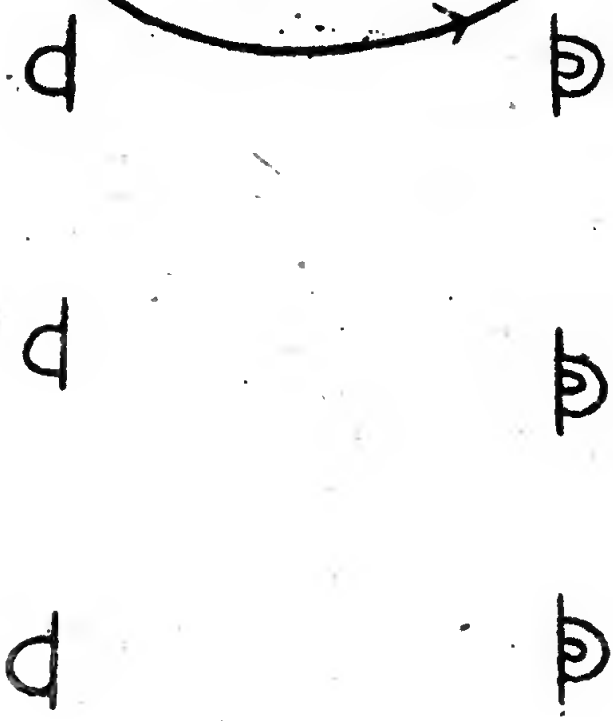




Les Manches Vertes Page. 7e

Fig. 1ere





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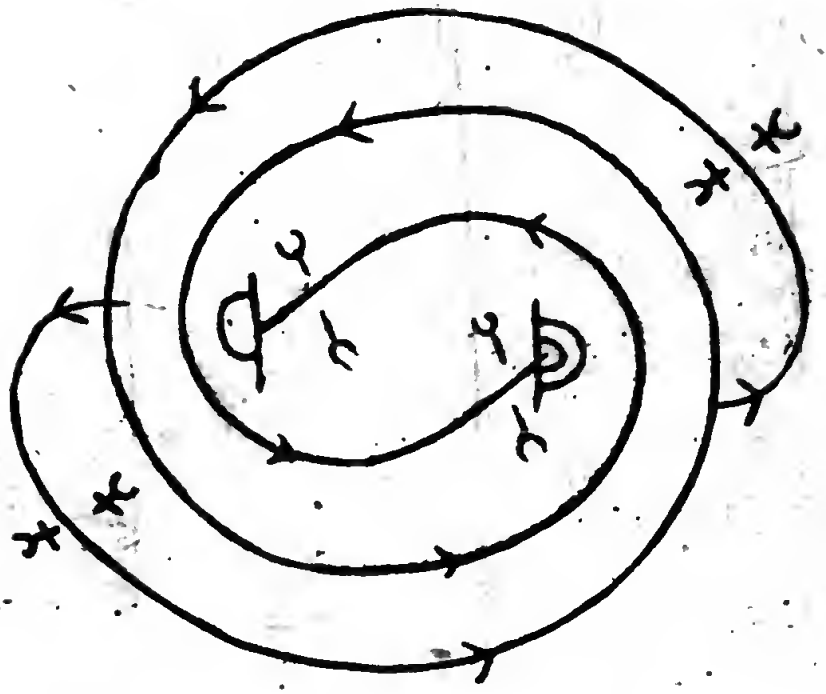

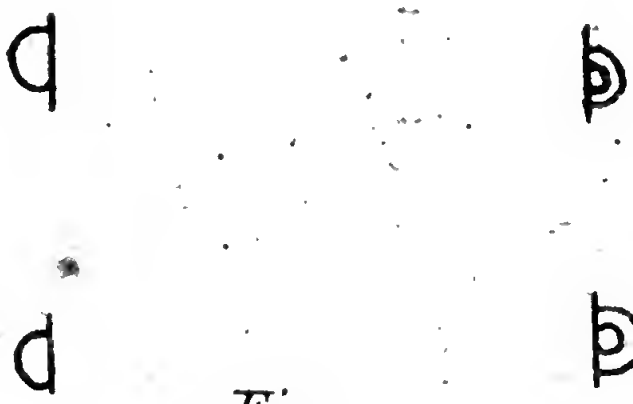

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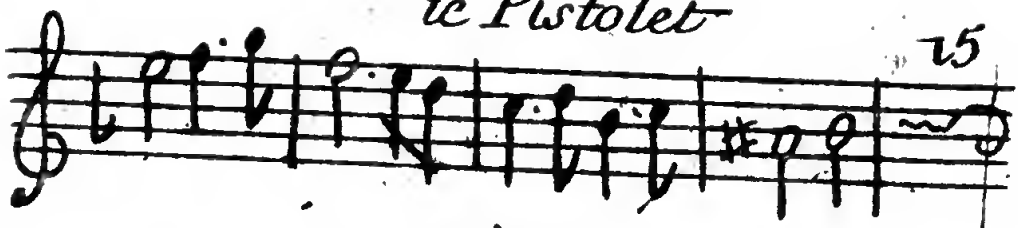
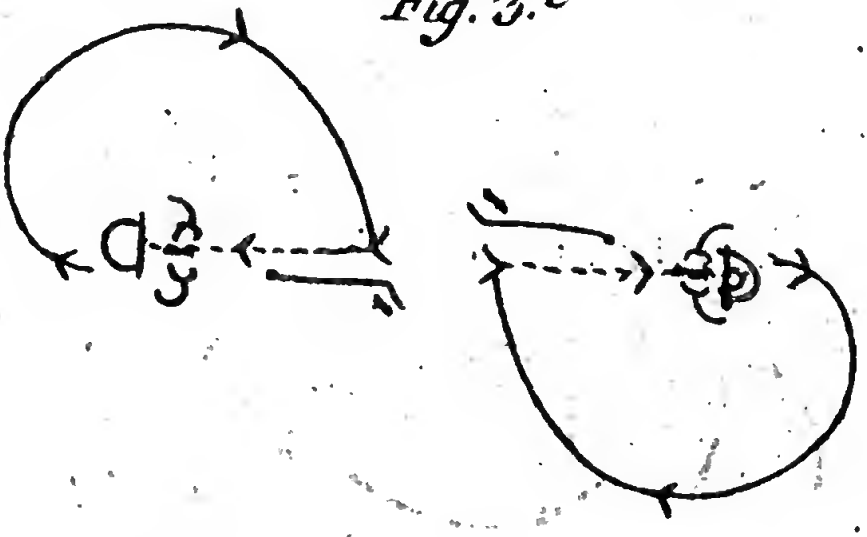
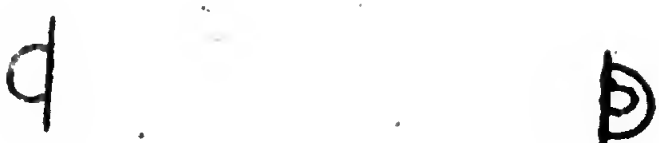


Fig. 3.e





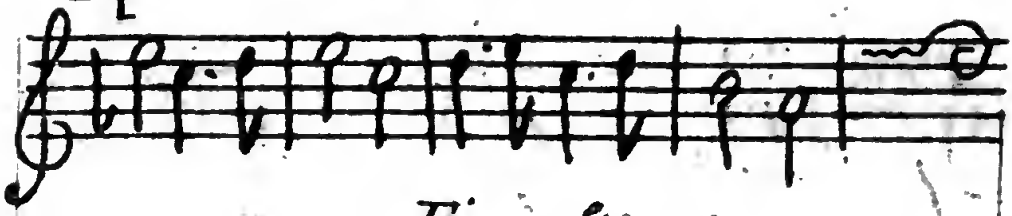
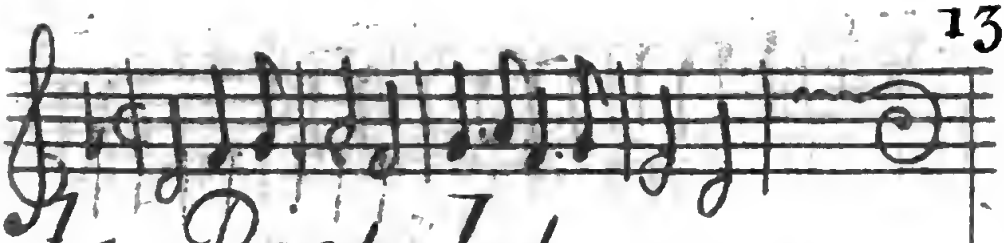
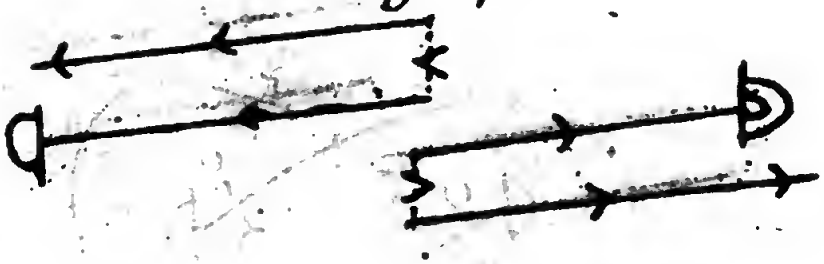


Fig. 2.e



le Pistolet Pag. 6 e

Fig. 1ere



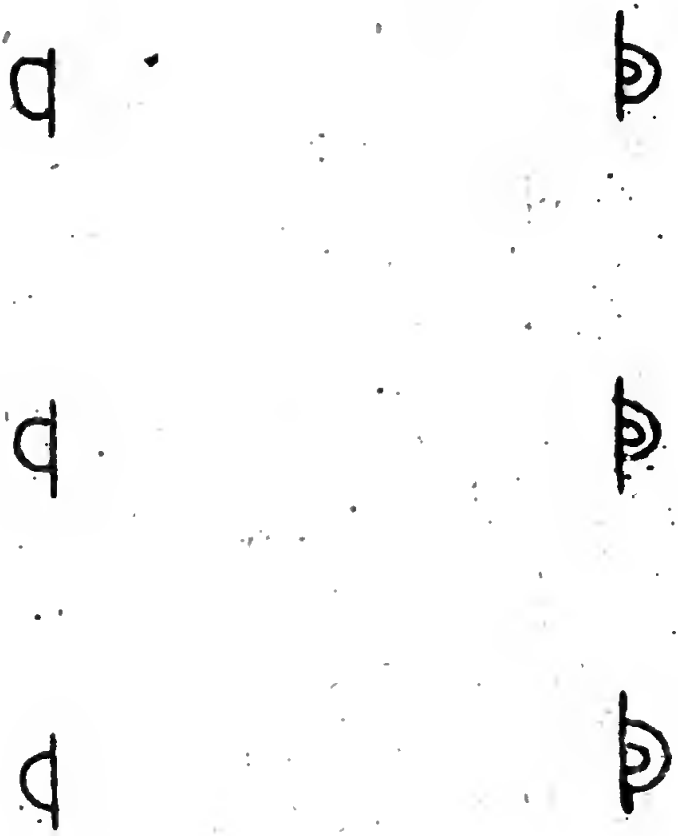


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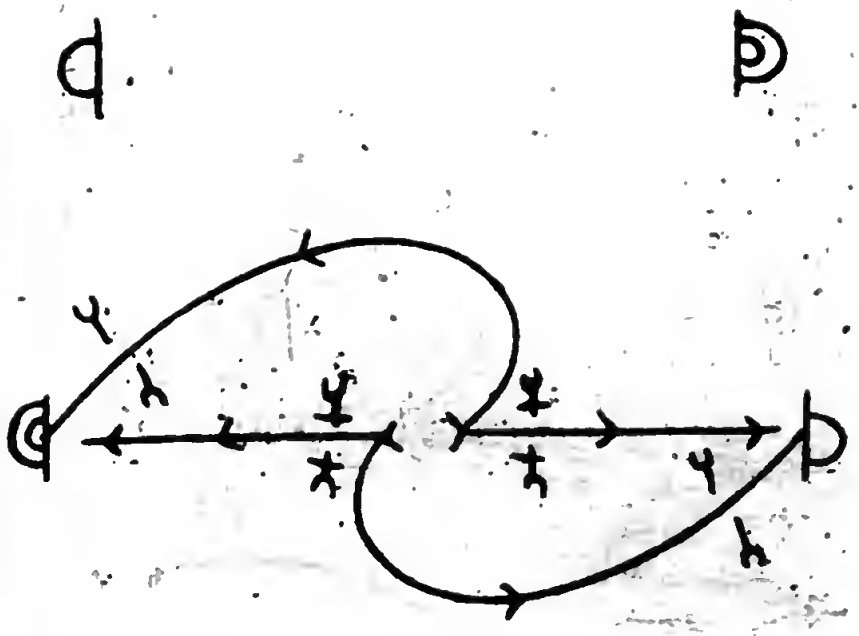
Fig. 4.e



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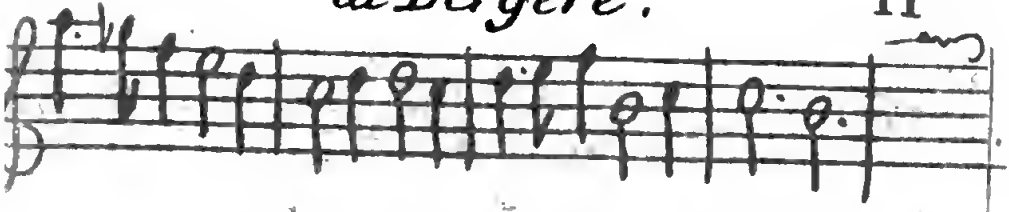

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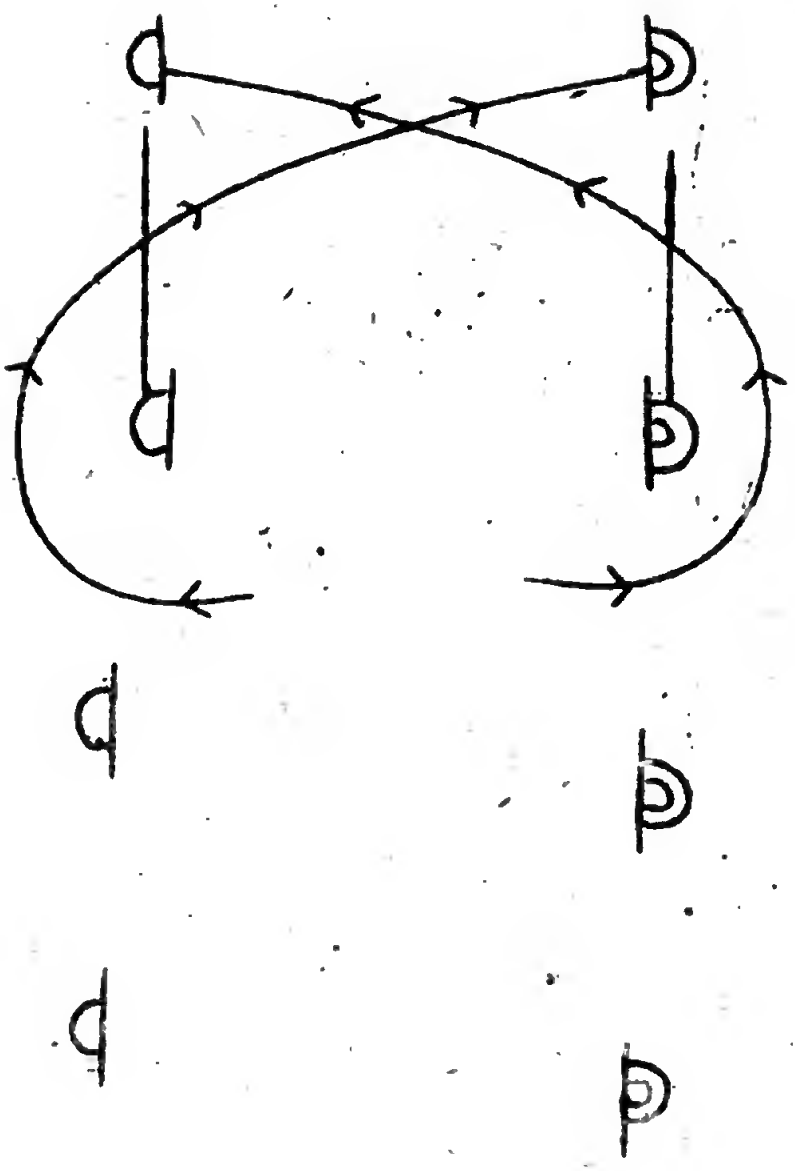

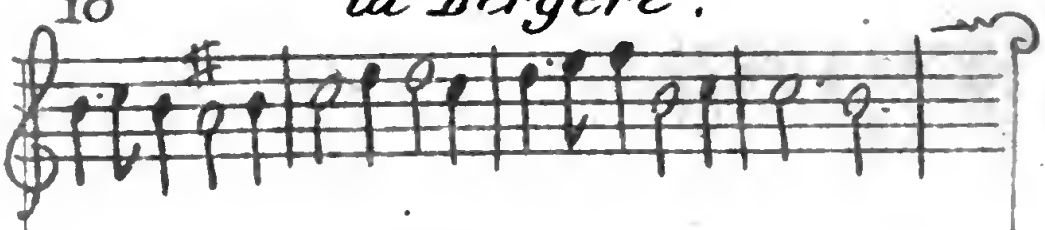

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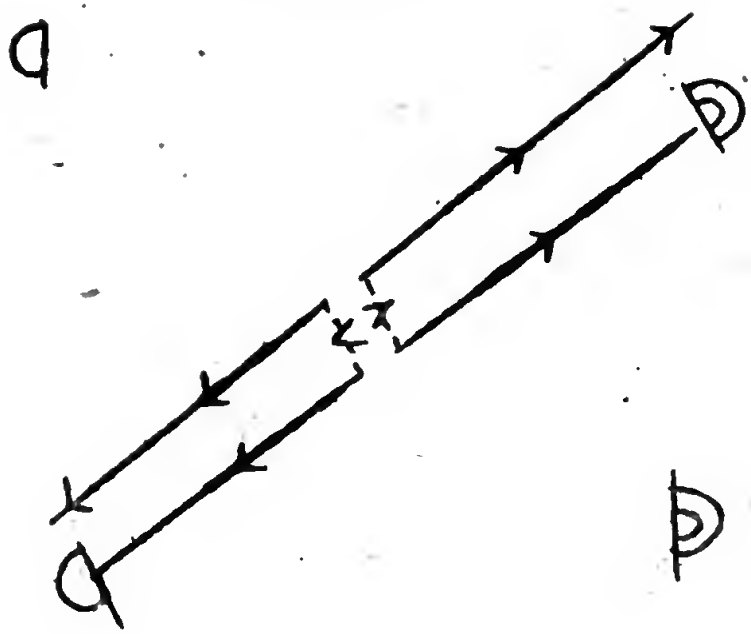
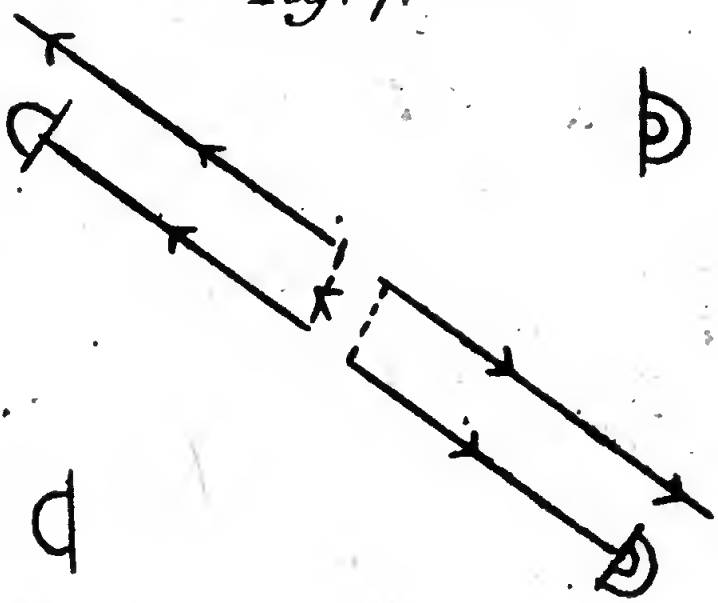


a Bergere Page 5.e

Fig. 1.ere



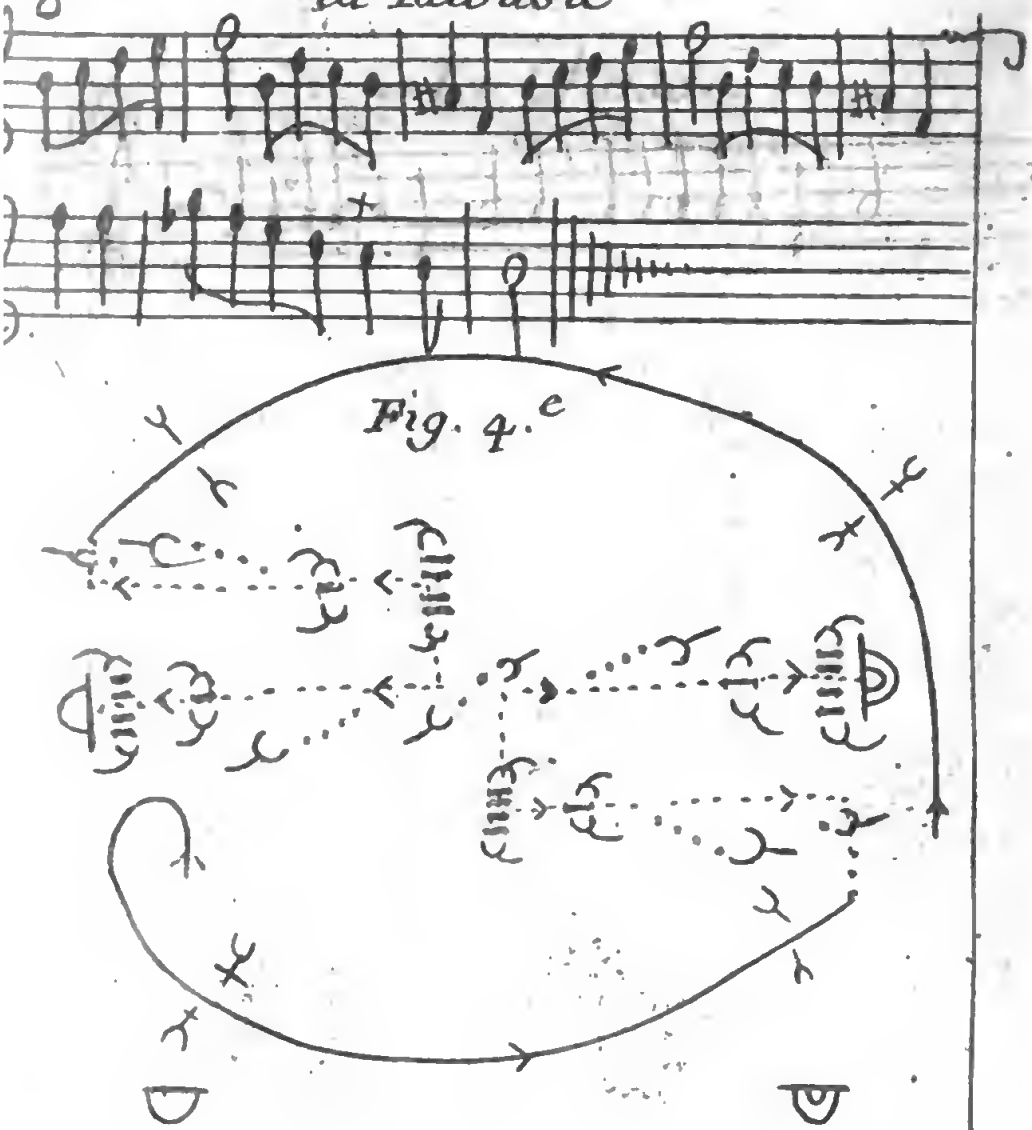


Fig. 4.e

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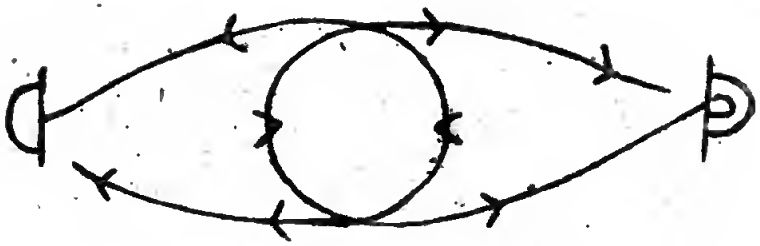
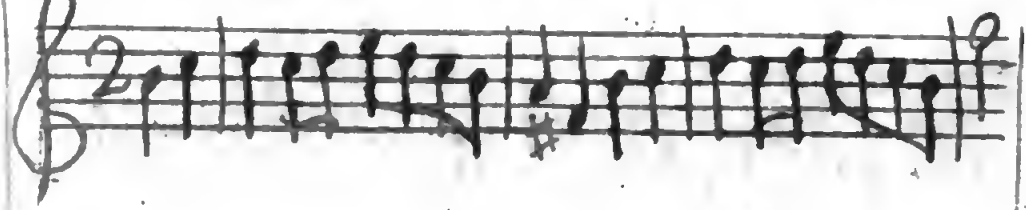
Fig. 3.e





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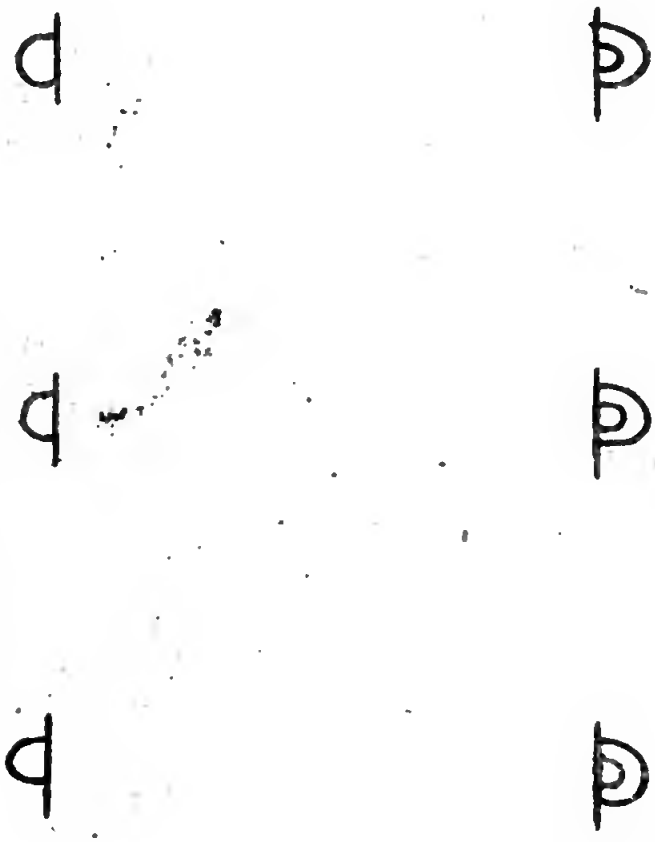
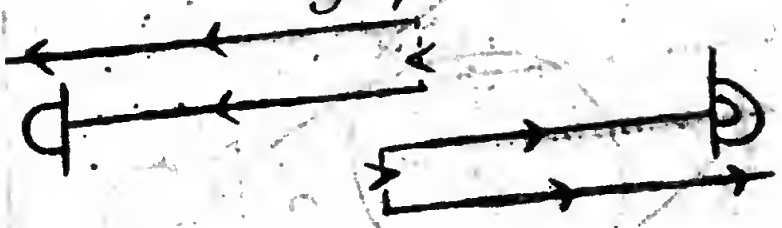
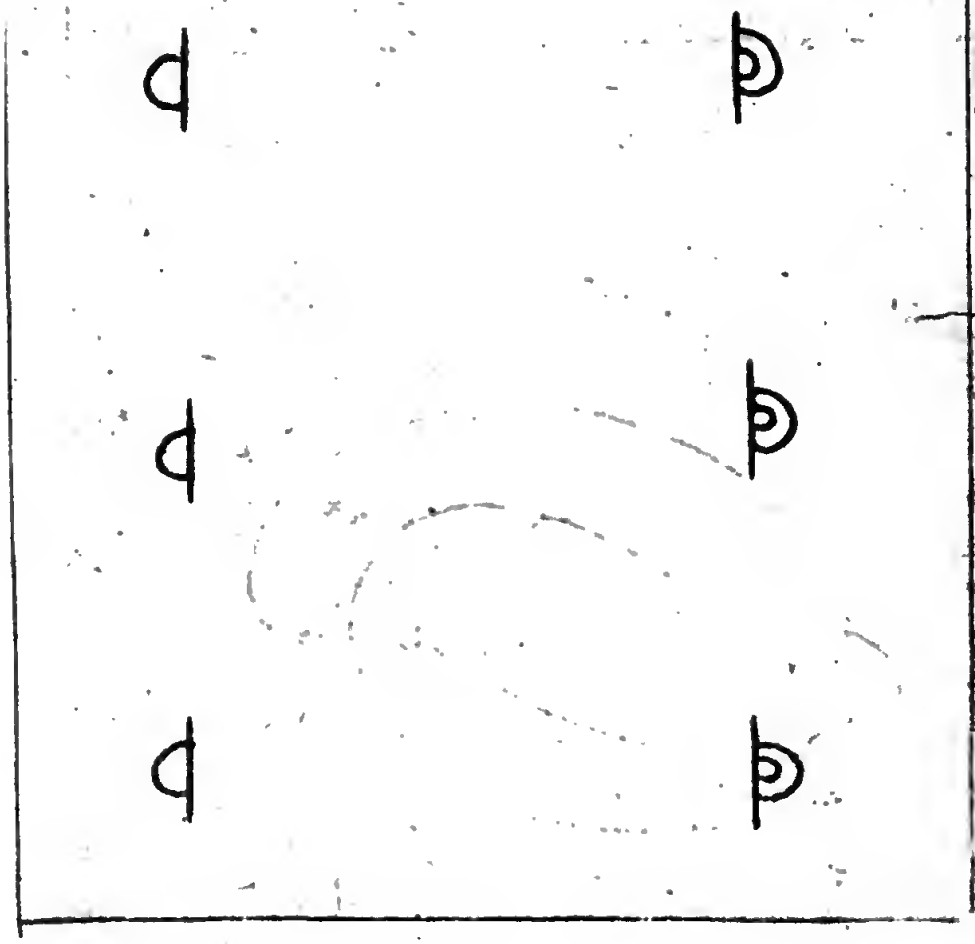
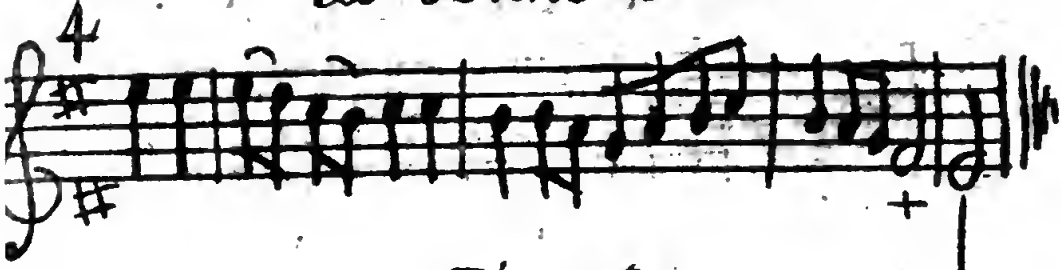


La Jalousie. Pag. 4.e

Fig. 1ere







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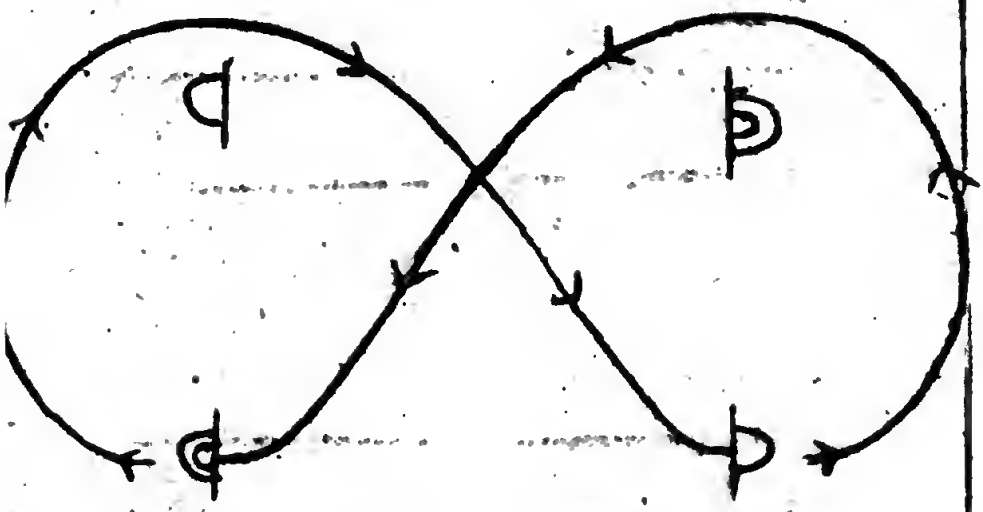

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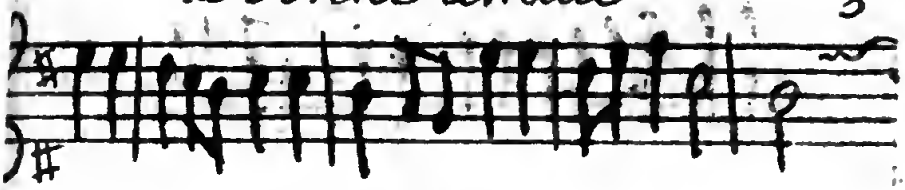

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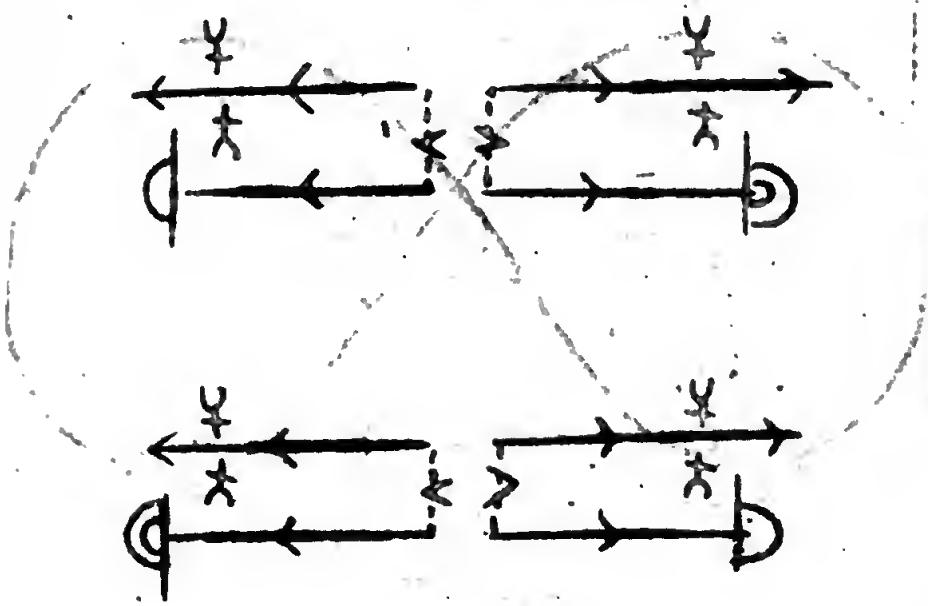
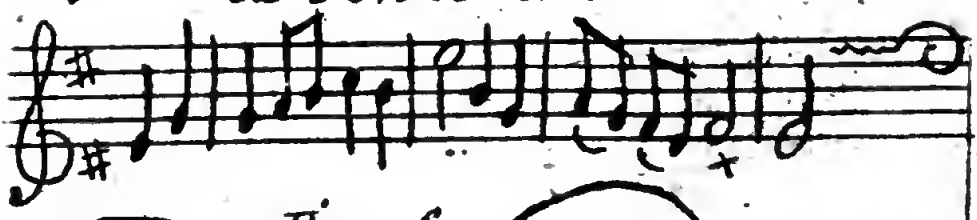


la bonne amitie



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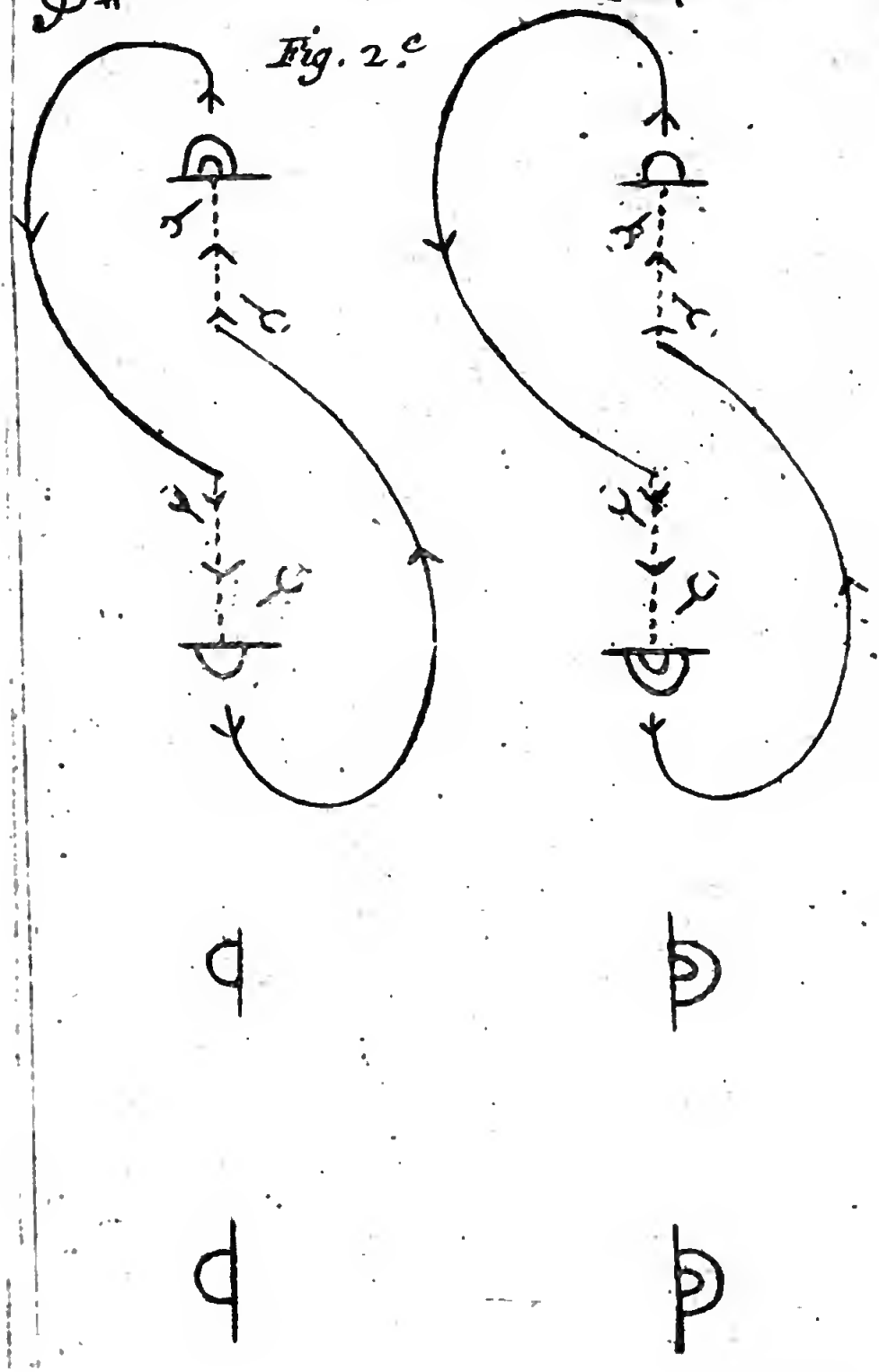
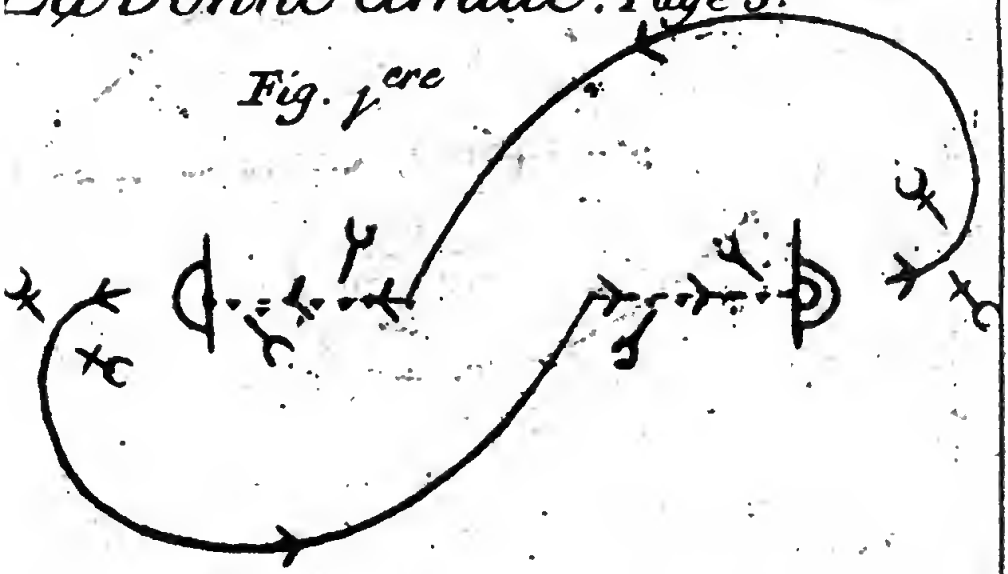
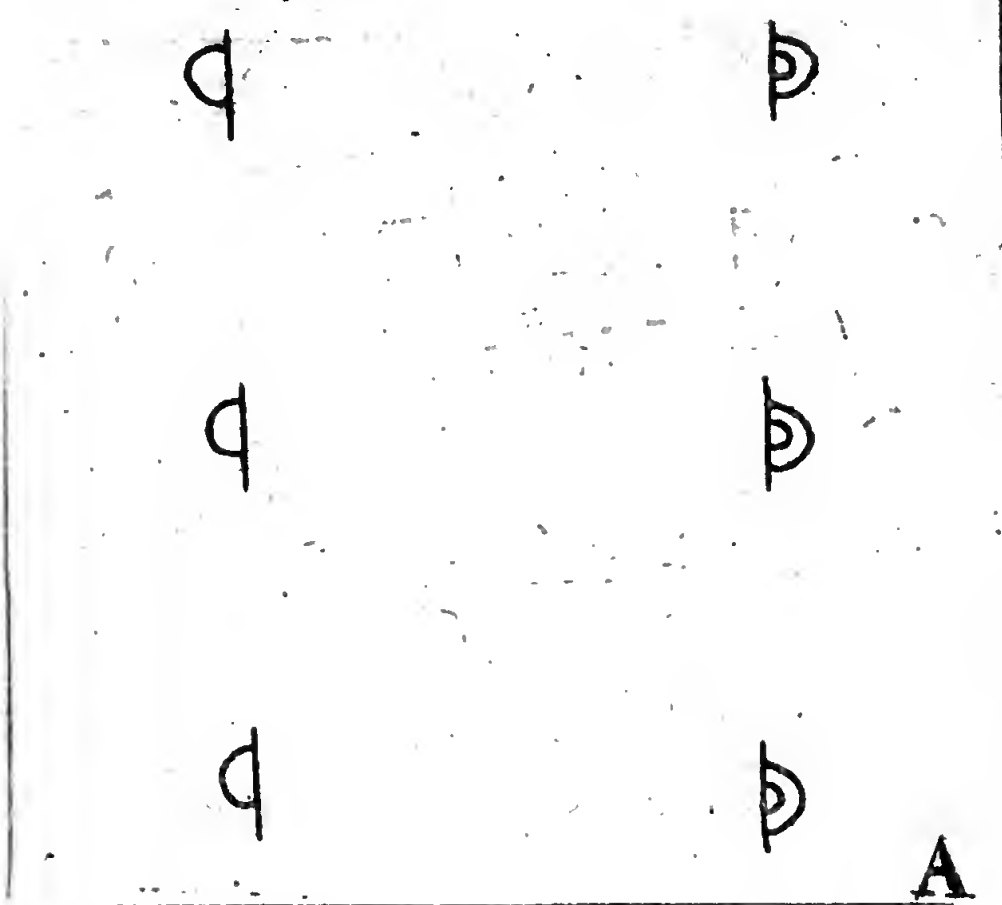


La bonne Amitié. Page 3.e

Fig. 1ere





de me joüer l'air de la premiere figure et il me la joüera d'abord, et même il me la repétera autant de fois que je voudray; ensuite je dis joüés moi l'air de la 2.me fig. et cela sera encor fait d'abord. ensuite la troisieme, ensuite la quatrie &c. et enfin de figure en figure jusque à la derniere, les quelles ie me feray repeter autant de fois qu'il sera necessaire pour que chacun puisse aprendre la contredanse par cœur, ce qui se fait ordinairement dans un moment après quoi je lui diray de joüer désormais toûjours l'air tout de suite sans aucune interruption et sans avoir plus égard aux chifres non plus que s'il ni en avoit point, et s'ily avoit un second couplet et qu'on voulu aussi le danser. car il est libre de le danser ou de le garder pour un autre fois on s'y prendroit de la même maniére que l'on à fait au premier.

ceux qui chifrent chaque figure de contredanse, lesquels chifres se raportent tous les-uns aux autres, sçavoir: la partie d'Air N.° 1. est pour la fig. 1.er de la danse; la partie d'Air ou est N.° 2.e est pour la fig. 2.e de la danse; la partie d'air N.° trois est pour la figure 3.e de la Danse &c.

Apres avoir déterminé la contredanse que je veux faire danser, je regarde au bout de la ligne d'écriture qui désigne le nom de la contredanse ou est aussi écrit page &c. avec un chifre qui est le même de la page du petit livre d'airs, ou il faut chercher l'air de la contredanse que l'on doit danser, comme par exemple ie supose que j'en suis à la Coquette ou il y a pag. 16.e et l'ayant remarqué je dis à celui qui tient le petit livre d'Airs di chercher l'air de la coquette qui est à la pag. 16.e et il est sur qu'il le trouve d'abord; il en est ainsi de tous les autres.

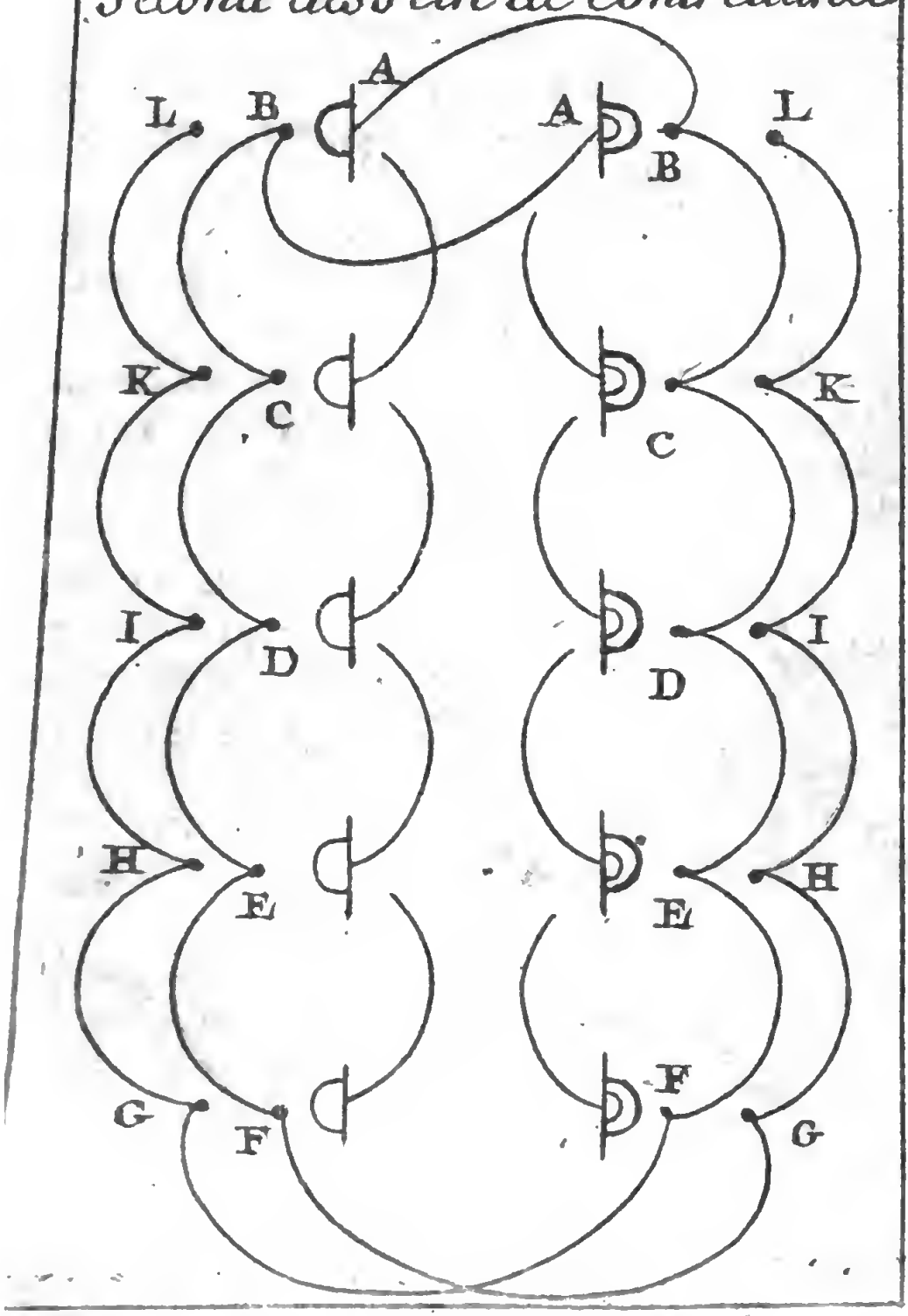
L'Air étant ainsi trouvé, j'examine la premiére fig. de la contredanse et l'ayant fait comprendre aux personnes qui la doivent danser. je dis à celui qui tient le petit livre

Quand il y aura deux ou plusie couplets a une contredanse, on les trouvera marques les uns sur les autres et seront separes par une barre en travers, dont celui d'au dessus sera le 1.er celui d'au dessous sera le 2.e et celui encor de dessous sera le 3.e comme on peut voir; par exemple au Prince George qui en a deux et a la pantomime qui en a trois.

Ie croi maintenant avoir sufisamment enseigné toutes les choses necessaire aux contredanses pour en rendre l'usage facile, il n'est donc plus question presentement que de les mettre en pratique et pour cet éfet ie me serts d'un moien tres cõmode que voici.

Ie commence d'abord par donner le petit livre d'airs ou sont tous les airs notes des contredanses contenuës en ce volume, a celui ou ceux qui sont destinés pour jouër du Violon ou autres instrumens, dans lequel petit livre on trouvera que chaque air est partagé en autant de parties qu'il y a de figure dans chaque contredanse, dont chaque partie d'air est chifrée par les mêmes chifres que

Désmonstration du
Second déssein de Contredance



Premiérement quand un couple commence à danser de quelque endroit qu'il parte, il ne doit point discontinuer qu'il ne soit arrivé non seulement au dernier rang, mais encor à la même place où il a commencé.

2.nt A mesure que châque répétition recommence, elle augmente toûjours d'un couple, en sorte que la danse qui n'étoit d'abord qu'à deux, devient à quatre, ensuite à six, à huit, à dix &c. et enfin jusque à ce que tout le monde soit en mouvem.t

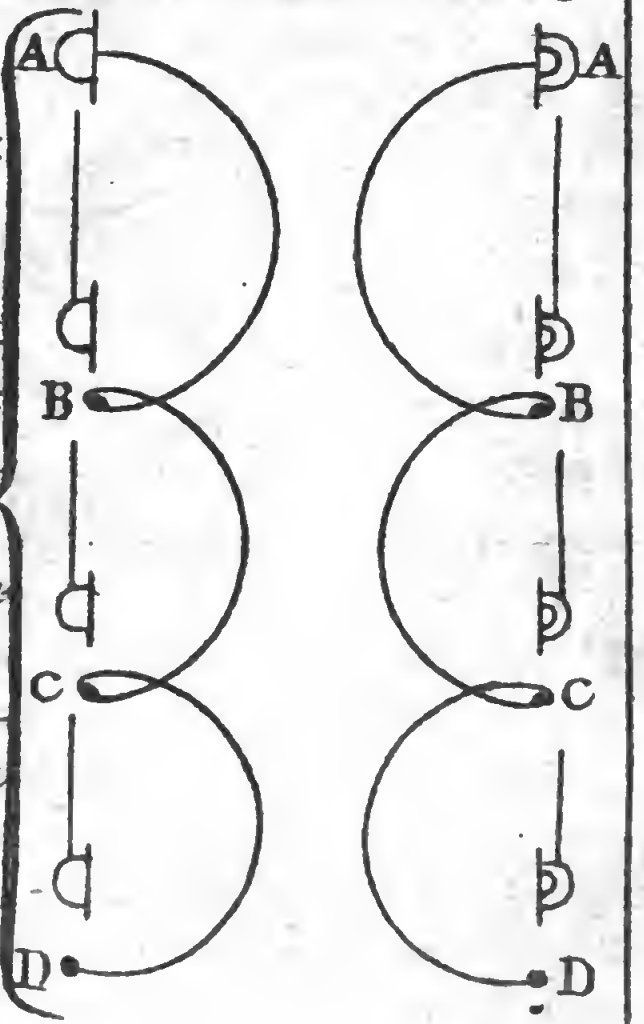
3.nt A mesure que châque couple arrive au premier rang, il doit aussi tôt poursuivre la même route qu'ont fait les precédens.

4.e Quand un couple est déscendu jusque au dernier rang, ou ne trouvant plus personnes avec qui danser, alors ce même couple redanse ensemble et ensuite remonte toûjours en dansant jusque à ce qu'il soit enfin arrivé en la même place où il a commencé, ou pour lors toutes les répétitions de ce couple la seront finie.

4.nt qu'un couple qui a ateint le 1.er rang. ne doit point commencer a danser jusqu'a ce que celui qui le precede n'aye fait auparavant deux répétitions comme de puis A. jusqu'a C.

Démonstration du premier dessein de Contredanse.

Remarqués encor que toutes les fois qu'un couple termine ses repétitions au dessous d'un autre couple qu'il faut que le couple qui est au dessus, remonte, et prenne la place de celui qui décend.



Dans le second dessein il y a aussi quatre choses a remarquer.

chacun à son même côté, c'est à dire qu'un homme ne change de place qu'avec un autre homme, et une femme avec une autre femme.

Le 2.me dessein est celui ou les hommes terminent toutes leurs répetitions à la place des femmes, et les femmes en la place des hommes.

Dans le premier dessein il y a quatre choses à remarquer.

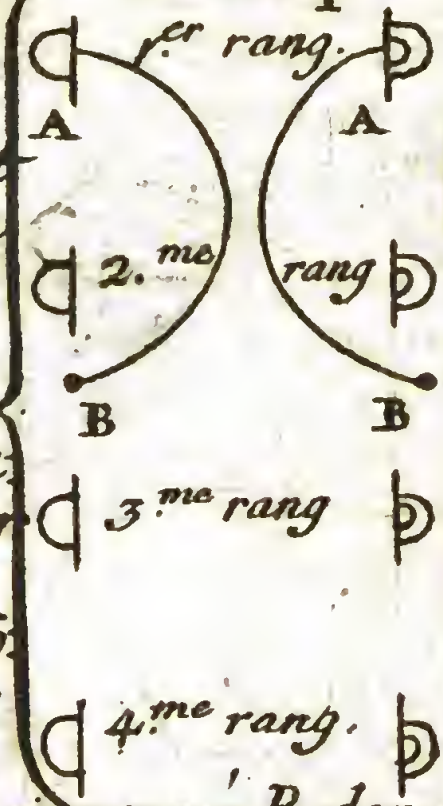
Premierem.t quand un couple a commencé à danser, il ne discontinüe point qu'il ne soit décendu jusque au 1.er rang cõme depuis A. jusque à D.

2.nt Chaque répétition doit toûjours commencer au 1.er rang A. et finir au 2.e rang. B. ensuite au 3.e rang. C. au 4.e D &c. et enfin décendre de rang en rang jusque à ce qu'on soit arrivé au dernier rang, ou pour lors toutes les répétitions de ce couple sont finies, et ce couple ne danse plus qu'à mesure que les autres couples qui venans aussi à décendre chacuns à leur tour les font remonter.

3.nt qu'Un couple ne doit point commencer à danser qu'il n'ayt auparavant ateint le 1.er rang comme en A.

Comme il me seroit fort dificile de raporter toutes les figures qui composent un couplet de cõtre danse, et que cela causeroit un trop grand embaras. ie me contenteray seulement pour abreger et rendre la chose plus facile d'endõner une seule pour exemple, comme on voit de puis A. jusque a B. dans laquelle je supose que toutes les autres soient comprises, et que je regarde comme un abregé de toutes les figures qui composent un couplet de contredanse.

Exemple



ON doit regarder deux principaux desseins de contredanse surquoi roulent presque toutes les diferentes figures que l'on peut inventer.

Le premier dessein est celui ou chaque personne quelque figurent qu'ils fassent va terminer toutes ces répétitions,

lequel sera repété non seulement par ceux qui ont commence, mais encor par tous les autres couples qui suivront la même route que les premieres, et continueront ainsi dans le même ordre jusque à ce que châcun soit arrivé a la même place où il à commence, et pour lors tout le couplet sera entiérement fini, et la, châque couple se fait la révérence à mesure qu'il finit et se retire.

Mais s'il y avoit un second couplet il faudroit au lieu de faire la révérence il faudroit dis je le poursuivre dans le même ordre que l'on à fait le premier et ne faire la révérence qu'à mesure que l'on arrive à la fin du dernier couplet.

Les Contredanses se dansent avec autant de personnes que l'on veut pourveu que ce soit en nombre pair, c'est a dire autant d'hommes que de femmes, placées sur deux lignes, les hommes d'un côté et les femmes de l'autre, dont tous les rangs seront distingués, à sçavoir, premier rang, deuxiéme rang, 3.e rang, 4.me rang, cinquiéme rang, sixieme rang &c.

Ce que c'est que Contre-dance, et comme il faut s'y prendre pour les executer.

Contredance n'est autre chose qu'un couplet de dance toûjours repeté; d'abord, par deux, par quatre, par six, par huit, par dix &c. et enfin par autant de Couples de personnes qu'il s'en trouve.

J'appelle couple, l'homme et la femme qui figurent ensemble.

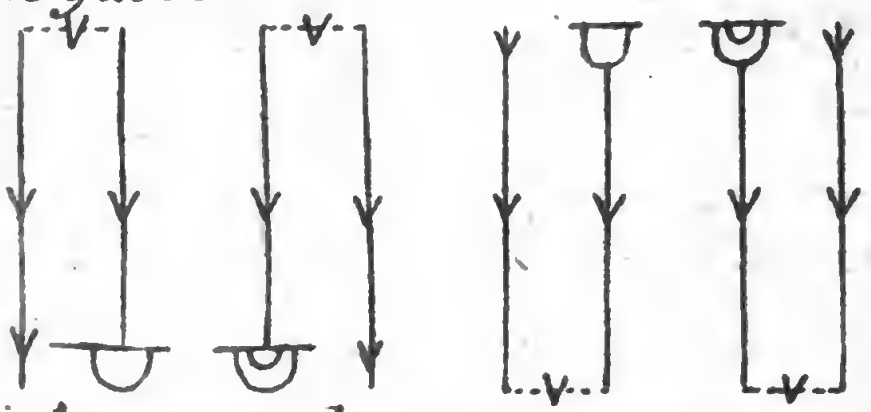
Couplet en matiére de Contredance, est une certaine quantité de figures capable de remplir un air.

Vne même Contredance peut avoir plusieurs couplets, que l'on doit regarder comme plusieurs couplets de chansons sur un même air.

Châque couplet de contredance est divisé par figures scavoir, 1.ere figure, 2.me figure, 3.me figure. 4.me figure, cinquieme figure &c.

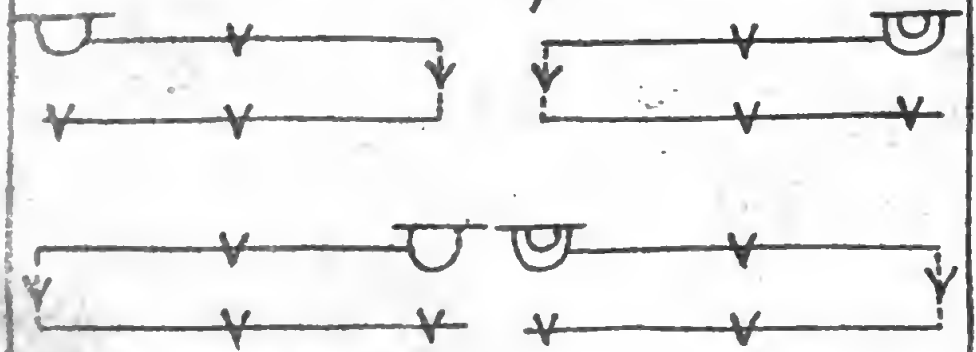
La 1.er figure est toûjours celle par ou on commence et on poursuit jusques a ce qu'on soit arrivé à la derniére, qui sera la fin du couplet.

A toutes les figures qui vont en avant en arriére, ou en arriére et en avant. on fera toûjours des pas de gavote.



A toutes les figures qui vont de côté on fera toûjours des chasses de côté.

Exemple.

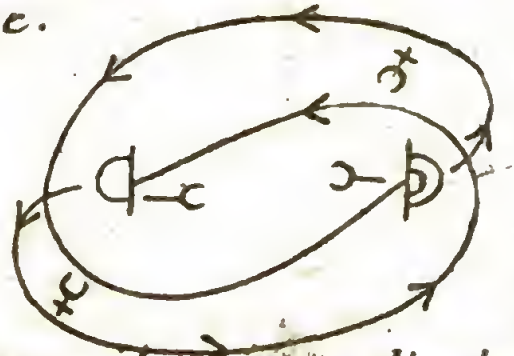


Quand il sera néccessaire de faire quelques autres pas que ceux dont il vient d'être parlé comme pas de rigaudon, balancements &c. on les trouverra marqués sur les figures

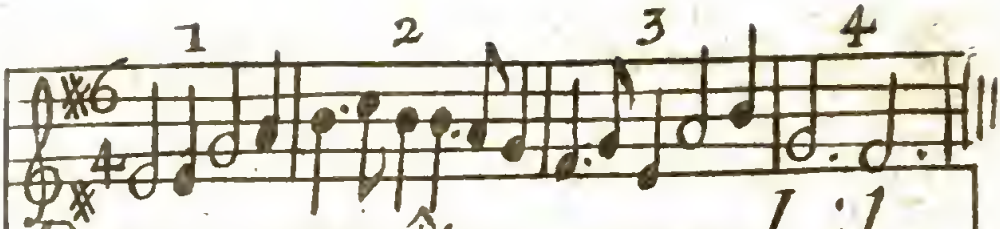
Avis sur les pas qui conviénent le mieux aux Contredances.

Les pas les plus ordinaires aux Contredanses excepté celles qui sont sur des Airs de Menuets, sont, pas de gavote, chasses de côté pas de bouree, et de certains petits sauts en avant tant d'un pied que de l'autre, en forme de cloche pied, semblables a ceux que l'on fait au Cotillon, aux endroits ou l'on y donne la main, que j'appelleray ici des demys contretemps.

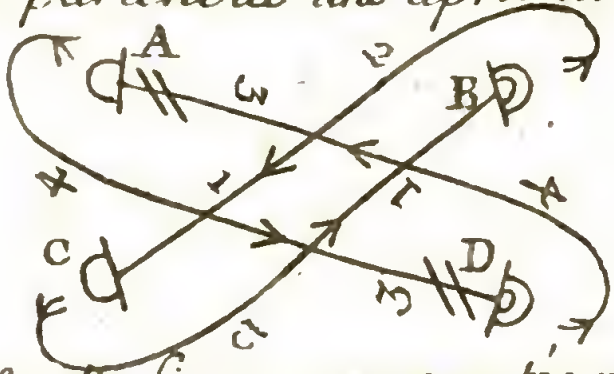
A toutes les figures rondes comme sont les précédentes et suivantes, on pourra faire des demys contre temps ou des pas de bouree, mais les demys contretemps sont plus en usage.



Comme il arrive ordinairement que chaque figure de danse finit a chaque cadence ou fin de l'air, il sera bon d'y faire un petit saut sur les deux pieds.

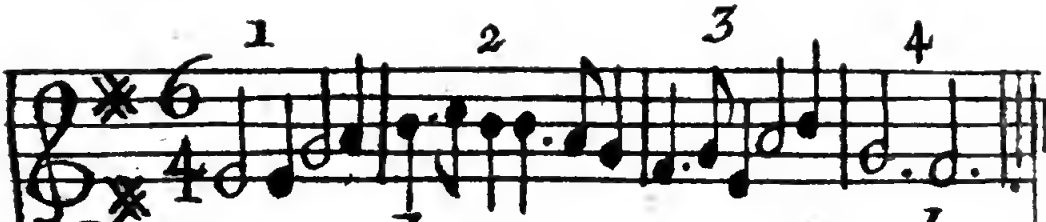


Pour connoître quand il faudra laisser paſſer quelques mesures de l'air sans danser comme lors que deux ou plusieurs perſonnes partent les uns apres les autres

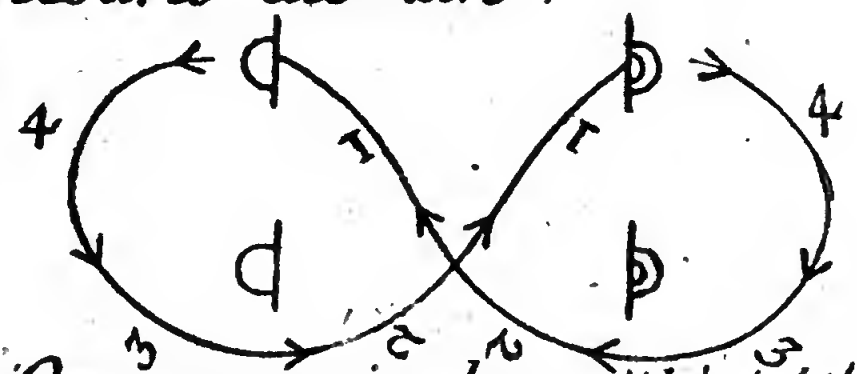


Dans cette figure representée par quatre perſonnes, marquées par A.B.C.D: vous observerés que les 2. lignes A. et D. dans leurs commencem.ts ſont coupées obliquement chacune par 2. petites barres, qui ſignifient que ces deux perſonnes la ne doivent partir qu'apres avoir laissé paſſer deux mesures de l'air, et s'il y en avoit un plus petit, ou un plus grand nombre on les obſerveroit a proportion.

Les choses étant ainsi connuës, je dis donc que les deux perſonnes B. et C. qui n'ont point de mesures a compter, partent d'abord tandis que les 2. autres perſonnes A. et D. comptent 2. mesures apres quoi ils partent aussi a leur tour.



Comme les mesures des Dances seraportent aux mesures des airs.



On se ressouviendra qu'il a été dit ci-devant que les petits V. qui sont marqués sur les figures des danses, representent non seulement la presence du corps lors qu'il est en marché, mais encor qu'ils servent pour marquer les mesures, et font le même effet dans les danses, que les barres dans la musique, comme on voit par la figure cy dessus que je donne pour exemple, qui est de quatre mesures conformement a l'air qui est noté au haut du feüillet qui est aussi de quatre mesures, dont la premiere se rapporte à la premiere mesure de la danse, la deuxiéme a la 2.me de la danse. et ainsi du reste.

Pas qui saute avant de poser le pied á terre, ce qu'on appelle saut contretemps.

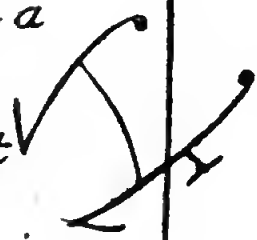
Balancé du pied droit.....

Balancé du pied gauche.....

Pas de Rigaudon sur une ligne en avant.....

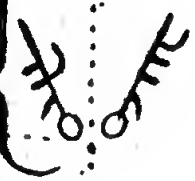
Pas de Rigaudon sur une ligne en arriere.....

La Révérence á gauche á scavoir; dégager le pied gauche et glisser le droit en arriere.....

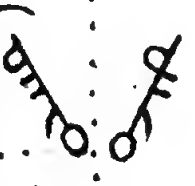


La Révérence á droit, á scavoir; dégager le pied droit et gliſſer le gauche en arriere.....

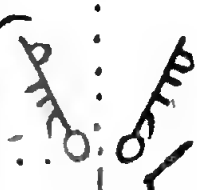
Saut sur les deux pieds en tournant un quart de tour à gauche .....



Saut sur les deux pieds en tournant un demy Tour à droit .....

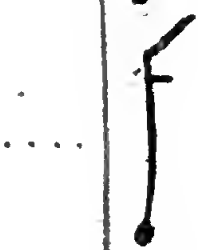


Saut sur les deux pieds en tournant un demi tour à gauche .....

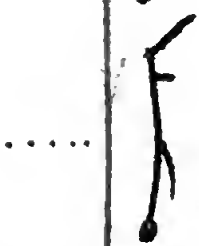


Pas plié .....

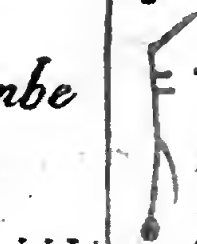
Pas élevé .....



Pas plié et élevé .....



Pas sauté sur la jambe qui marche, ce qu'on appelle jetté .....



Rond de poignet une fois .....

Rond de poignet trois fois .....

Rond des deux poignets une fois .....

Rond des deux poignets trois fois en forme de devidoire.

Plier sur les deux pieds ..

S'Elever sur les deux pointes des pieds .....

Sauter sur les deux pieds .....

Tourner à droit sur les deux pieds un quart de tour.

Tourn. à gauche sur les deux pieds un quart de tour.

Tourn. à droit sur les deux pieds un demi tour

Tourn. à gauche sur les deux pieds un demi tour.

Saut sur les deux piéds en tournant un quart de tour à droit.

Marcher un pas en avant et fraper le plat du pied a terre en le posant comme si on poussoit un estocade.....

Donner la main à la personne avec qui l'on dance.....

Quitter la main.....

Donner les deux mains.....

Quiter les deux mains.

Fraper une fois de la main ce qui vous est presenté.....

Se fraper une fois les deux mains l'une contre l'autre

Se fraper trois fois les deux mains l'une contre l'autre.

Faire signe du doigt une fois en menaçant.....

Faire signe du doigt trois fois en menaçant.....

Faire signe du doigt une fois comme pour faire venir à soy...

Faire signe du doigt trois fois comme pour faire venir à soy....

Des Batemens de pieds mains et autres signes.

Il faut observer que non seulement les lignes servent pour demontrer les figures des dances, mais quelles servent encor de fondement pour decrire toutes les actions des pieds et des mains et autres signes, en observant que tout ce qui se trouve marqué du côté droit de la ligne est toûjours pied ou main droite, de même que de tout ce qui est marqué au côté gauche, est toûjours pied ou main gauche.

Exemples

Fraper une fois la pointe du pied a terre. . . . .

Frap. une fois le talon a terre.

Frap. une fois le plat du pied a terre. . . . .

Frap. trois fois la pointe du pied a terre. . . . .

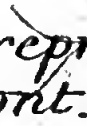
Frap. trois fois le talon a terre. . .

Frap. trois fois le plat du pied a terre . . . . .

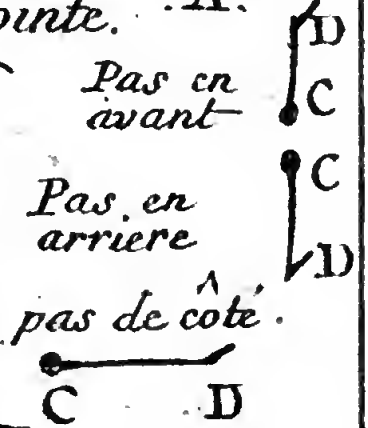
Des pieds, pas, mains et bras

Quoi que mon dessein soit de ne point marquer de pas dans les contredances voulant laisser la liberté aux personnes qui les dancent d'en composer comme ils voudront il y a cependant certaines actions des pieds, et des mains, et des bras dont ie n'ay pu me dispenser.

Le pied est representé par la figure A.B. dont A. marque le talon et B. marque la pointe.



Le pas est representé par les figures C.D. dont C. marque le commencement et D. marque la fin.



La main est representé par la figure. E.F. dont E. marque le pouce, et F. marque le premier doigt.

Le bras est representé par la fig... G.H. dont G. marque l'epaule, et H. marque le poignet.

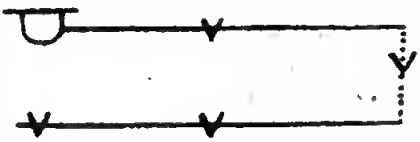
De la ligne punctuée

Ligne punctuée et sur laquelle on ne marche point et qui ne represente aucune figure de dance; son principal usage est de conduire la veuë d'une ligne a un autre comme lors que l'on veut revenir sur un chemin sur lequel on aura déja marche.

Exemple

Marcher droit en avant et revenir sur le même chemin

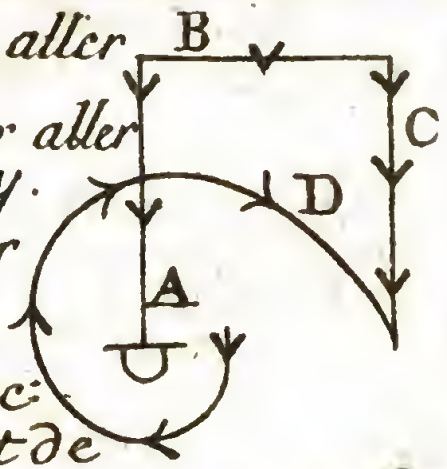
Marcher de côté et revenir sur le même chemin.



Ligne ponctuée sera aussi celle sur laquelle seront placés tous les battemens de pieds et mains et autres signes qui se font en même place comme on verra par la suite.

Comme avec les signes on peut former telle figure de dance que l'on voudra ainsi que marque la figure. A. B. C. D. que je donne icy pour exemple.

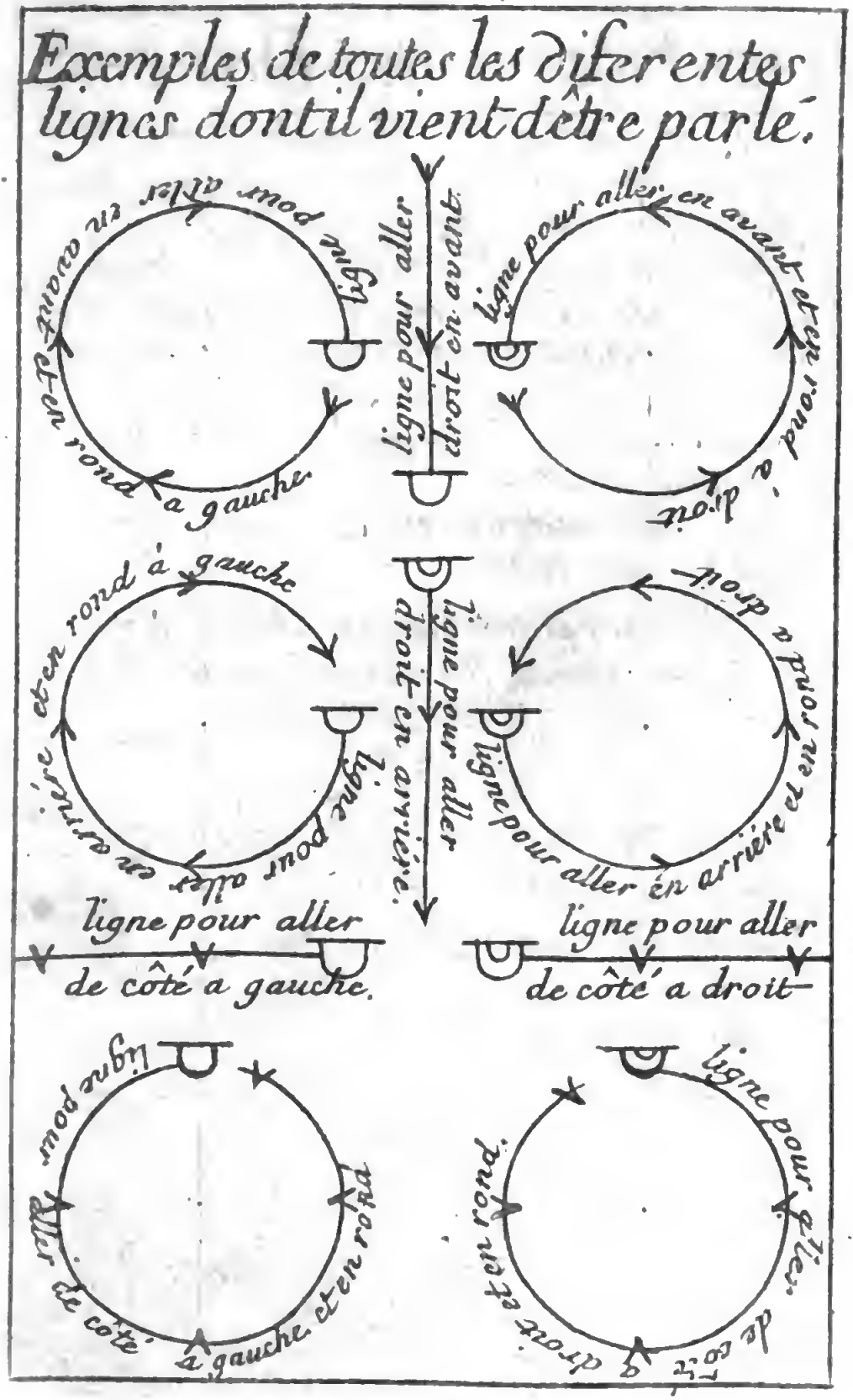
La ligne A. comme on a déja vû ci-devant, est pour aller droit en avant.
La lig. B. est pour aller de côté a droit.
La lig. C. est pour aller droit en arriére.
Et la lig. D. est pour aller en rond devant soy.



Remarqués p.r plus de facilité, que les petits caracteres que l'on voit de distance en distance, et qui sont faits comme des petits V. marque la situation du corps lors qu'il est en marche, aussi bien que la presence du corps qui est toujours au commencement de chaque figure de dance, et il faut remarquer que c'est le haut de l'V. qui marque le devant du corps

Ces petits V, serviront aussi pour marquer les mesures des dances. comme on verra par la suite.

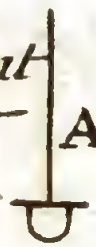
Exemples de toutes les diferentes lignes dont il vient dêtre parlé.



Des Figures des Dances.

Les Figures des Dances sont representées par des lignes qui partent de la presence du corps, et qui vont tantôt en avant. tantôt en arriére, tantôt de côté a droit, et tantôt de côté a gauche, soit droit ou en rond. mais il faut exactement remarquer. d'ou partent ces lignes, car les unes partent du devant de la presence du corps. les autres du derriére, et les autres des côtés.

Celles qui partent du devant de la presence du corps, sont pour aller en avant, comme marque la ligne. A.



Celles qui partent du derriére sont pour aller en arriére. comme marque la ligne B.

Celles qui partent du côté droit sont pour aller de côté a droit comme marque la ligne. C.

Et celles qui partent du côté gauche sont pour aller de côté a gauche comme marque la ligne. D

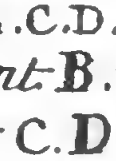
haut de la Sale.

côté gauche de la Sale

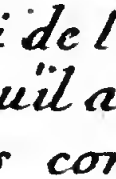
côté droit de la Sale.

De la presence du Corps

Le Corps de l'homme est representé par la figure. A. B. C. D. dont A. marque le devant. B. marque le derriére. et C. D. marque les deux côtés.



Le Corps de la femme est representé de même que celui de l'homme a cette diference, qu'il a un petit croissant de plus comme marque la figure. E. F. G. H.



Comme le Corps est representé vis a vis les quatre côtés de la Sale.

La figure I. represente le Corps vis a vis le haut de la sale.

La fig. K. represente le corps vis a vis le bas de la Sale.

la fig M. represente le corps vis a vis le côté droit de la Sale.

Et la fig. L. represente le corps vis a vis le côté gauche de la sale.

bas de la Sale

haut de la Sale.

Eléments, ou Principes de Choregraphie

Chaque feüillet du livre represente la Salle ou l'on Dance. sçavoir le haut du feüillet ou est la musique represente le haut de la Sale; le bas du feüillet represente le bas de la Sale. et les deux côtés du feüillet represente les deux côtés de la Sale.

La Sale étant ainsi connuë. il faudra dans la pratique. avoir soin de tenir toûjours exactement le haut du livre droit vis a vis le haut de la sale, ensorte que quelque mouvement que l'on fasse. le livre ne sorte point de sa situation naturelle.

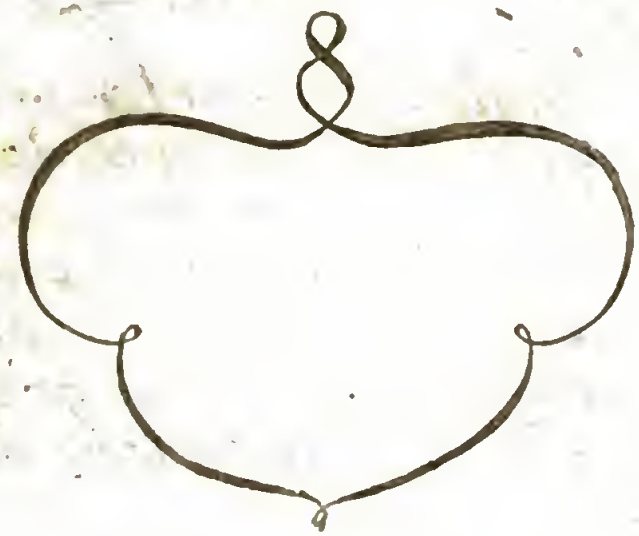
Côté droit de la table

bas de la Sale

ont travaillé dans ce goût la, entr'autre M.r Voisin Maître à danser à Versailles Auteur de l'Amoureuse, la Pantomime, la Bacchante, l'Epiphanie, la Gasconne, et plusieurs autres qui ne sont point dans ce Recüeil.

J'en ai joint aussi quelqu'une de ma composition comme la Matelotte, la Folichon, et la Fée.

Je Suis bien fache d'ignorer le nom des Auteurs de quelques autres pièces que j'ai insérées icy — quand ils voudront les réclamer et se faire connoître je les prie d'être persuadez de l'estime et de la Justice que je seray toûjours prest à leur rendre.



Préface.

Le succez de ma Corégraphie aiant passé mes espérances, ie me sens à present engagé par la reconnoissance que i'en dois au public de lui donner les Contredanses pour lesquelles il a marqué tant d'empressement. en effet elles font presentement la plus grande partie des divertissemens des assemblée ou l'on danse, depuis que Madame la Dauphine en a amené l'usage en France.

Les Anglois en sont les premiers inventeurs, toutes les Contredanses d'Angleterre que l'on trouvera dans ce Recüeil sont autant de piéces originales choisies entre les plus belles, et les plus suivies et gravées comme elles ont été dansées dans le païs.

Quelques uns à leur imitation

de faire un Recüeil de celles qui vous ont plu d'avantage, je prens la liberté de vous en offrir aussi de ma Composition, et si V. A. S. veut bien faire honneur à mon genie, il n'est rien qu'il n'entreprene pour lui marquer que ie suis — avec tout le zéle et tout le respect imaginable.

De Vôtre Alteſſe Séréniſſime

MADAME

Le tres humble et tres obeïssant Serviteur
Feüillet.

A SON ALTESSE
SERENISSIME
MADAME LA DUCHESSE
DU MAINE

Madame

L'Inclination que Vôtre
Altesse Séréniss.me a fait paroître
pour les Contredanses m'a obligé

RECÜEIL
DE
CONTREDANCES
mises en Choregraphie,
d'une maniére si aisée, que toutes personnes peuvent facilement les apprendre sans le secours d'aucun maître et même sans avoir eu aucune connoissance de la Chorégraphie.

PAR M.R FEÜILLET.
Maître et Compositeur de Dance.

Se Vend 3.tt 10.

A PARIS
Chez l'Auteur Rüe de Bussi Faubourg Saint Germain à la Cour Imperiale pres la rüe des mauvais garçons
Avec Privilége du Roy. 1706.

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